

LOOKING BACK—IN 1965!



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 6. No. 68.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the week commencing
SUNDAY, January 11th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
	BELFAST

SHEFFIELD (Relay)	PLYMOUTH (Relay)
EDINBURGH (Relay)	LIVERPOOL (Relay)
LEEDS-BRADFORD (Relay)	
HULL (Relay)	NOTTINGHAM (Relay)
STOKE-ON-TRENT (Relay)	
DUNDEE (Relay)	SWANSEA (Relay)
CHELMSFORD (High-Power)	

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AN IMPORTANT OFFICIAL STATEMENT.

ON Sunday, December 21st, we broadcast from Chelmsford a concert organized by a newspaper. Most of those who listened to this concert and afterwards wrote to us about it show a marked preference for our regular programmes. Some listeners are definitely alarmed at what they apprehend as the thin edge of the wedge of commercialism. Moreover, in certain quarters, publicity has been given to the idea that this particular concert marked an epoch in the development of broadcasting. It is clearly desirable to take advantage of this the earliest opportunity to remove misapprehensions and dispel misgivings.

The prime motive of all our activities is the desire to provide day by day, for the maximum number of people at the minimum cost, the best of the world's thought, culture, and entertainment. The early stages of a great enterprise such as ours are inevitably beset by difficulties and limitations. Despite handicaps, however, rapid progress has been made, and now, at the beginning of our third year we have twenty-one stations at work. In nearly all parts of the country our programmes can be heard with cheap receivers.

So far so good. But what of the rapidly-increasing number of those who wish an alternative programme? What of those who complain that the one set of programmes suffers from the necessity of meeting a wide range of taste?

Broadcasting is no longer a novelty or a scientific wonder; it has become part

of the normal life of the home. It is only natural, therefore, that the demands upon the service should be more exacting in regard both to quality and variety. Our efforts to improve quality and increase area led us to experiment with the temporary High-Power Station at Chelmsford. The success of these experiments makes it possible for us to introduce a limited number of alternative programmes. For the present, it is our intention to transmit these from Chelmsford on three nights a week. We think that this development will not only add considerably to the already vast army of listeners, but will also be reflected in the accelerated improvement of our regular services.

The alternative programmes will add considerably to our expenses, but we are prepared to bear the strain in the confidence that we are acting in the best interests of the public which we serve. It is our duty, therefore, to examine carefully every constructive suggestion which will help to bring about an early realization of the next stage in our progress.

The functions and the limitations of the B.B.C. are defined in an Agreement with the Postmaster-General, dated January 18th, 1923, modified by a Supplementary Agreement, dated October 1st, 1923. The first paragraph of the second clause of the Supplementary Agreement specifically authorises the Company to accept "broadcasting material provided gratuitously by any person with or without

(Continued overleaf in col. 3.)

Hearing Yourself Broadcast.

Debates By Telephone and Radio.

SOME listeners to the Nottingham Station on Christmas Eve enjoyed the novelty of hearing their own voices taking part in a studio discussion. It happened in this way: Professor Peers, of Nottingham University College, a prominent member of the Nottingham Station's Educational Advisory Committee and one of that station's most highly esteemed lecturers, does not disregard novelty as an aid to the dissemination of knowledge.

On Christmas Eve the Station Director at Nottingham arranged that Professor Peers should initiate a discussion on Economics and deal with questions actually put by listeners. The latter telephoned their questions, which were reproduced in the studio through a loud-speaker. Both questions and answers could be heard by all listeners to the station.

London's Rush.

The result was a stimulating and interesting discussion. Five out of the six questions received could be heard at the "2LO" end of the loud-line. Altogether the experiment was quite a success. Incidentally, a good deal of useful information on the economic aspects of capital, labour, and wages was communicated to Nottingham listeners.

The same thing had been tried in London, but had led to such a rush on the telephones that the Post Office had to intervene. The Nottingham experiment on Christmas Eve does not appear to have upset the local telephone service.

The enterprise of the Nottingham Station may be rewarded by a new line of development. It serves the useful purpose now of calling attention to the educational work which the B.B.C. has accomplished and has in hand. At the close of the first term of the "Wireless School," the five principal lecturers each dictated six questions to the classes under instruction. It was left to the teachers in charge to select the most promising answer papers, which were submitted to the lecturers for examination.

Popular British Birds.

Mr. Kay Robinson's course on British Birds appears to have been the most popular. On this subject ninety-five papers were returned, representing twelve schools, and two home students. Professor Ireland's course on History attracted thirty-two answer papers, representing eleven schools, and one home student. French was not so popular, simply because few elementary schools take this subject and at the moment this grade of school provides the bulk of the audience. The Institut Français course resulted in only six papers from two schools and four home students.

Poetry, on the other hand, made a brave showing. There were one hundred and five papers from eleven schools and two home students. This course was conducted by Mr. J. C. Stobart, Director of Education, B.B.C. Six of the answer papers on poetry received more than forty marks out of sixty, and thirty-one were marked above fifty per cent. There will be no difficulty in finding prize-winners whose work is of real excellence. Within the radius of "2LO," 220 schools take the broadcast courses. About 130 of the L.C.C. schools have installed receiving sets.

Famous "Talkers."

Educational talks, both interesting and informative, continue to attract attention to the regular programmes. Sir William Bragg, Mr. Hartley Withers, Sir Ralford Mackinder, Mr. Douglas Kennedy, Mr. Stewart Dick, and others

have been widely appreciated during the first session. Then, of course, there have been the authoritative talks on international affairs from Earl Balfour, Viscount Grey, and Lord Haldane.

During the new term, January to Easter, Sir Oliver Lodge on Ether will replace Sir William Bragg on Sound. Professor de Montmorency on Law will replace Mr. Hartley Withers on Economics, and Professor Pear on Psychology will replace the course on the Art of Living. Sir Ralford Mackinder gives way to Professor Rait, and the British Drama League takes the place of the English Folk Drama Society. The Natural History Museum supplies a course on The Sea Shore to follow its course on Insects. Mr. H. S. E. Ackerman will give a course on Popular Fallacies in Engineering.

Disappearing Troubles.

It is interesting to note that the British Institute of Adult Education has ordered 5,000 copies of next term's syllabus. There is, indeed, abundant evidence of the growing influence of the educational side of the work of the B.B.C.

There are, naturally, difficulties and obstacles to be overcome. The loud-speakers in the schools have not been uniformly efficient. Teachers, unaccustomed to electrical adjustments, have occasionally failed to secure audible reception. There is the tendency of the pupils to pay more attention to the technical details of the receiving set than to the subject-matter of the transmission. But now that the novelty is wearing off, and the receiving apparatus is coming to be regarded as part of the normal equipment of the school-room, these troubles are disappearing.

Wireless and Home-Work.

Some teachers and education authorities have discovered that wireless is interfering with the home-work of their students. The Headmasters of Leeds and Bradford Grammar Schools have voiced strong protests to parents. There are two grounds of complaint. The first is that wireless takes up so much of the average schoolboy's time that he skimps his home-work. The second is that schoolboys often have to try to do their home-work in a room in which a loud-speaker is in action at the same time.

The first point is surely no new one to teachers. The counter-attraction of a hobby has always had to be allowed for in the case of the average schoolboy. And wireless is to be preferred to many other hobbies, because it requires and stimulates some definite technical engineering knowledge, and also because its use is generally educative.

A Hint to Parents.

There is more in the second objection, but this can be removed at the discretion of parents. It could be arranged that the loud-speakers should not be turned on until a certain definite time by which home lessons should be completed. If this were done, another useful purpose would be served. The over-studious child would be prevented from working too late.

There is a different side to the somewhat vexed question of school home-work. Need it be so irksome that the child will do it only under compulsion? But perhaps I am trespassing. Anyway, I cannot help thinking that it will not be the least of the benefits conferred by wireless if school homework has to be brightened in order to hold any share of the average schoolboy's time.

C. M.

Special Alternative Programmes.

(Continued from the previous page.)

an acknowledgment by means of the broadcasting service."

Offers of outside material have been made to us from time to time. Some of these were refused because the material was not up to our standard or in line with our work. Others were postponed until their acceptance would not dislocate or disturb our regular programmes. We did manage, however, to accept the gift of a concert organized by one of the big stores.

The inauguration of the tri-weekly alternative programmes from Chelmsford gives us the opportunity of considering offers of material provided gratuitously from outside sources. Let no one make the mistake that we are counting on this to help complete the service. We are quite able to go ahead on our own. But we think that useful results may be obtained from the acceptance of not more than one of these offers a week.

The newspapers, the big stores, and other commercial organizations of repute had occurred to us as suitable applicants under the new scheme. It should go without saying that we shall accept only such material as is in line with our policy and up to our standard. The announcing will remain in our hands and will be carried out in the usual way. We shall exercise the strictest censorship, and shall not allow the broadcasting medium to be used for unauthorized advertisements. We keep in close touch with the Postmaster-General for the interpretation of the terms of our Agreement in relation to particular cases.

It should be borne in mind that we cannot accept any payment from the organizers of these outside broadcasts, and that we have an absolutely free hand in revising or rejecting any programmes submitted.

The concert accepted from a newspaper for Chelmsford on December 21st was an episode in our normal development. It appears that the newspaper had not known that we were entitled to accept the offer of such a concert, and had actually arranged to broadcast it from Radio-Paris. At the last moment, it was discovered that the wave-length of Radio-Paris, was so close to that of Chelmsford that if the two stations were transmitting simultaneously, hardly any British listeners could pick up Radio-Paris. While in search of a way out of this difficulty, the newspaper was informed by the Post Office that the B.B.C. might broadcast the concert. We found that the programme needed only slight revision to bring it into line with our work. Moreover, it so happened that on December 21st, Chelmsford was merely relaying London. Hence the acceptance of the outside concert involved no dislocation of our regular services.

There is evidence of appreciation of the newspaper's concert, but what is even more gratifying is the widely-expressed view of listeners that our regular programmes suffer nothing from comparison. Such experiments would not be in vain if their chief result was to satisfy our honest critics and console our friends.

Amongst this week's correspondence was a letter from a member of the British Gendarmerie in Jerusalem, who informs the B.B.C. that he listens every night to the Chelmsford High-Power Station ("5XX") on a five-valve set. He says that, as a consequence, he feels very much nearer home.

Official News and Views. GOSSIP ABOUT BROADCASTING.

A Cabaret by Wireless.

ON January 16th the Midnight Follies of the Hotel Metropole, London, will have the distinction of being the first Cabaret to be broadcast in this country. This will take place at 11.45 p.m., and will last for about half an hour. In order that there shall be no gap between this transmission and the ordinary programme, the Savoy Bands will be broadcast until 11.45 p.m., when the Cabaret begins. This programme will prove to be of general interest to listeners, and will be S.B. to other stations.

Later Broadcasts.

During the period covered by this issue the following stations will be broadcasting until 11 p.m.: Newcastle, January 9th; Glasgow, January 12th; Aberdeen, January 16th.

Mozart's "Figaro."

A complete performance of Mozart's opera *Figaro* will be given at the London Station and broadcast to all other stations, except Chelmsford, on Tuesday, January 20th. The "2LO" Augmented Orchestra, conducted by Mr. Percy Pitt, and the following artists, Miss Gertrude Johnson, Miss Eda Benne, Miss May Blyth, Mr. William Anderson, Mr. Dennis Noble, Mr. Andrew Shanks, Mr. Raymond Ellis, and Mr. Sydney Russell, will take part in the performance.

Chelmsford's Alternative Programme.

Contrasting with the performance of *Figaro*, which will be S.B. from London to all low-power stations, "5XX," the Chelmsford High-Power Station, will provide an alternative programme on Tuesday, January 20th, for those who do not care for operatic music. A Ballad Concert will be given, including songs by Miss Gertrude Edgar, a Manchester soprano; instrumental music by the J. H. Squire Celeste Octet, under the direction of Mr. J. H. Squire; entertainment by Miss Gladys Merredew in her studies and impersonations; and humour by Mr. George Stockwin and Mr. Fred Groome.

"Ye Goode Olde Days."

Mr. Willie Rouac will be supported by many successful wireless artists and entertainers in the programme to be given at London on Wednesday, January 21st. This programme has been designed to interpret the spirit of "Ye Goode Olde Days." Appropriate orchestral music will be interposed between dialogue, monologues, songs, and character sketches in keeping with the title of the programme.

An Oxford Poets' Symposium.

An event of unusual interest will take place on January 22nd at the London Station. An Oxford Poets' Symposium will be given at 8 o'clock, when the following Oxford poets will read their own poems: Harold Acton, Graham Greene, Bryan Howard, J. G. Macleod, Patrick Monkhouse, and A. L. Rowan. This programme will be S.B. to other stations.

Birmingham Ballad Concerts.

Birmingham listeners will have an opportunity of hearing the Ballad Concert to be given in the Town Hall, Birmingham, on Wednesday, January 25th. The artists include Miss

Norah Delmar (soprano), Miss Astra Diamond (contralto), Mr. John Coates (tenor), and Mr. Joseph Farrington (bass). The items chosen are all chorus numbers. The audience will be asked to join in the singing, led by the City of Birmingham Choir. This concert will be relayed and broadcast from the Birmingham Station.

Nonsense Songs From "Alice in Wonderland."

A Lisa Lehmann programme will be provided by the Bournemouth Station on Saturday, January 17th. The principal features will be "The Golden Threshold," for solo voices, chorus and orchestra, and the Cycle of Nonsense Songs from "Alice in Wonderland."

The soloists will be Miss Kate Winter, soprano, Miss Esther Coleman, contralto, Mr. Sydney Coltham, tenor, and Mr. Roy Henderson, baritone. The "GBM" Chorus and the Wireless Orchestra will also be included.

Burns' "Nights."

Although the Burns Anniversary falls on Sunday, January 25th, the majority of Scottish stations are holding their Burns' "Nights" prior to that date. The Aberdeen Station will hold theirs on January 23rd, when the Immortal Memory will be proposed by Provost Munro, O.B.E., of Banchoy.

Broadcasting a Four-Act Play.

On Monday, January 19th, the "2ZY" Dramatic Company are presenting *Treepassers*, a four-act play by Edward Percy, a dramatist who is a special favourite with repertory companies. Several fresh additions have recently been made to the cast of the Company, which, judging by listeners' letters, is having a very successful season.

In a Good Cause.

On Sunday, January 18th, the Manchester Station is giving a Symphony concert in aid of the Victoria Hospital at Burnley. This will take place at the Palace Theatre, Burnley, from 8.0 p.m. till 10.30, and from 8.45 p.m.

onwards the concert will be broadcast. The artists are to be Mr. Albert Sammons, the well-known violinist, and Mr. Leo Thistledwaite, the popular Manchester baritone. They will be supported by the "2ZY" Augmented Orchestra, conducted by Mr. T. H. Morrison.

"H.L.S." By Radio.

An interesting series of items has been arranged by the Glasgow Station for the week beginning Sunday, January 18th. R. L. Stevenson's play *Will o' the Mill* will be performed on Monday, January 19th, and the play *Nine O'Clock* will be performed on Wednesday, January 21st, under the personal direction of the B.B.C. Dramatic Producer, Mr. R. E. Jeffrey.

Bach From Glasgow.

A Bach Chamber Concert will be relayed from the Engineers' and Shipbuilders' Institute, Glasgow, on Thursday, January 22nd. This programme is worthy of note if only because it includes part of the Brandenburg Concerto No. 3 in G Minor. On Friday, January 23rd, Professor Tovey, of Edinburgh University, will give his first talk to Glasgow listeners in a lecture recital of Mozart's music.

Nottingham's Ambitious Programme.

An interesting educational programme has been arranged for January by the Nottingham Station. Among local lecturers engaged are Dr. H. S. Holden, D.Sc., F.L.S., who will talk on "Animal Colours and their Uses"; Mr. Walter A. Briscoe, Nottingham's City Librarian, will lecture on "Libraries and Library Borrowers." A series of three lectures on "Modern Psychology" will be delivered by Professor H. A. S. Worley, M.A.; and three lectures with gramophone, pianoforte, and vocal illustrations will be given by Mr. R. M. Hewitt, M.A., on "Gypsies in Various Lands."

"The Problem of the Village" will be dealt with by Professor R. Peers, M.C., M.A.; and "Wool as a Raw Material of Industry" will be discussed by Professor W. Davis, M.A. The Principal of Loughborough Engineering College, Professor E. Schofield, Ph.D., B.Sc., will deal with "Industrial Administration"; Mr. Bernard Johnson, B.A., Mus. Bac., F.R.C.O., will deliver a talk on "Music as an Interpreter of History"; and Professor L. V. D. Owen will describe the "Beginnings of Modern England."

Talks to the Children.

Regular weekly transmissions to schools are being given from Nottingham Station on Thursday afternoons. These will include talks to the children by Miss Rosa Fyfe on "Poetry," Mr. E. L. Guilford, M.A., on "Stories of Ancient Nottingham," and Mr. S. K. Baynes Smith, B.Sc., on the "Uses of Colours."

A Clever School Orchestra.

The Orchestra of the Dundee High School, numbering about thirty, will contribute items to the local programme of the Dundee Station on Friday, January 23rd. Included in the programme is a new suite, "The Never-never Land," by Austin. This piece contains two very interesting songs, "The Song of the Little People" and "The Never-never Land National Anthem," peculiarly suited to young folk. Mrs. G. A. Gampay, who is well known in the Hull district, will give a "cello recital."



"Yes, dear, ever since we've had the wireless, George has become a perfect book-worm."

Wiles of the Weather Prophet.

Combining Art and Artfulness. By E. H. Chapman.*

WEATHER is, indeed, a consideration in nearly all human occupations, and it is not surprising that there has always been a great human interest in the art of foretelling the weather.

History is not very definite on the subject as to who issued the first weather forecast, but the need for dependable weather forecasters can be seen in the history of early times.

Consider this incident which occurred in a Syrian campaign some thousands of years ago.

Now they that were in the tower sent messengers unto Tryphon to the end that he should hasten his coming unto them by the wilderness and send them food. Wherefore, Tryphon made ready all his horsemen to come that night; but there fell a very great snow, by reason whereof he came not.

The Choice of Language.

I am certain that the modern weather forecaster would have been able to hasten the going of Tryphon by telling him of the impending snowstorm.

Speaking in a somewhat general way, weather forecasting, as we know it to-day, depends on two things—first, a knowledge of weather science and, secondly, a working acquaintance with that vocabulary of delightfully ambiguous words which seems to have become the special property of the weather prophet. Some of us are apt to be a little critical because of the weather prophet's aptitude in the use of his own pet vocabulary. We should remember that he has history to turn to for example. A little artfulness in the choice of language is by no means the exclusive prerogative of the weather forecaster. The Delphic oracle of Grecian history acquired a considerable reputation for the ambiguity of its answers.

Atmospheric Tramps.

Weather forecasting, in its most serious aspect, is based on an estimation of the probable movement of those wandering weather systems which are continually passing over these islands of ours. There are two main types of these atmospheric tramps. You have heard their names many times—the anticyclone, the fine weather system, and the depression, the bad weather system. Unfortunately for the success of weather forecasting, these wandering weather systems move erratically now and then. A weather forecaster may go to bed at night happy under the firm conviction that his evening depression will move north-east and that his forecast of "some rain in most districts" will prove a certain winner. Very likely he will waken up in the morning to a beautifully fine day, the explanation being that his evening depression has gone for a stroll down the shores of the Bay of Biscay and will not be back again for a day or two.

Not the Prophet's Fault.

The weather forecasts which are transmitted from our broadcasting stations emanate from the official Clerk of the Weather. When you are next inclined to be a little critical of a broadcast weather forecast, I should like you to remember that what is happening is most probably that a wandering weather system is not behaving at all nicely, and that it is not the fault of the weather forecaster at all.

When a young weather forecaster enters on his duties in the office of the Clerk of the Weather, he firmly believes that the two essentials for success in his most interesting work are scientific knowledge and experience. He has not so long in the office before the erratic movements of

our weather systems cause him to realize that artfulness is a third essential for success, and that such phrases as "some showers," "local thunderstorms," "the depression came from nowhere," are distinctly useful.

Smoothing Over Difficulties.

There are occasions on which a weather forecaster realizes that the winds might easily box the compass inside twelve hours. On such occasions it would never do for the forecaster to say "winds changing from west through north and east and south and back to west again." Imagine the number of letters the morning papers would receive if such a forecast ever appeared in cold print! It is far better for the forecaster to restrain his language and take refuge in "variable winds" or "winds light and indefinite, more definite later."

Sometimes a carefully thought-out phrase may smooth over a lot of the difficulties which occur when the weather is such that anything may turn up. Here is a good example of a correct weather forecast issued under unsettled conditions: "Fine to fair or cloudy. Showers on the coasts." Notice the clever wording of this forecast. Think out all the possibilities it contains. The forecaster who issued it knew quite well that every day there are showers somewhere on the coasts, and he was not in the least concerned as to whether his showers fell at Land's End or at John o' Groats, or anywhere in between.

Beloved by the Humourist.

Weather forecasts are, of course, connected with weather. Often enough, they are closely connected with past and present weather. At times they bear a more or less distant relationship to future weather. Now, we never take our weather seriously, and it is, no doubt, for that reason that we scarcely ever take weather forecasting seriously.

When a speaker or writer is hard pressed for a subject for a joke, he turns instinctively to weather. Weather is common property for the humourist all the world over. Our English weather comes off worst of all at the hands of the weather humourist. Here is a sample of the unkind stories told of our English weather.

A foreign visitor, depressed by a week of dull, rainy weather, turned to his English host and asked:—

"Does the sun ever shine in England?"

"Oh, yes," replied the host, "I am quite sure it does. I remember it so well last year. It was on a Wednesday."

A Lucky Shot.

The only people in this country who take weather and weather forecasting seriously are weather prophets and Scotchmen.

During my own particular experience of weather forecasting of an official kind, nothing struck me so much as the lack of the beginner in this delightful scientific gamble. At Army Headquarters in France during the early part of the war, a newcomer to the ranks of the Army's weather forecasters was called upon unexpectedly to issue a weather forecast. He was brought for the purpose from a nearby hotel, where he had partaken of a particularly good dinner. Naturally, he took a most optimistic view of the weather situation. So optimistic was he that he mistook a depression for an anticyclone, and issued his forecast accordingly. The amazing thing was that that forecast came off, and was afterwards quoted as a brilliant example of a courageous weather forecast. I doubt if the prophet referred to has ever been able to rid himself of the reputation he acquired that night.

Broadcasting Scott.

"The Heart of Midlothian."

ON January 12th, at 8.30, Glasgow will broadcast three scenes from a dramatization of Sir Walter Scott's famous novel, "The Heart of Midlothian." Perhaps even more than great literary achievement, Scott calls to mind that epic struggle with financial adversity which makes one of the most "human" stories of all biography.

Towards the close of 1825, after eleven years of brilliant and prosperous labour, Scott suddenly discovered that he was really insolvent. He had become involved in various commercial concerns, and never informed himself accurately of their finances. Then the blow fell. The failure of a London house threw upon Scott personal responsibility for £130,000. Characteristically, he set his face resolutely against bankruptcy, and toiled for the rest of his life to clear off this enormous debt.

Between January, 1826, and January, 1828, he paid £40,000 to his creditors. His health began to give way, but he refused to be diverted. For three years more he toiled until nearly the whole of the liability had been met. He died in 1832, within sight of his goal.

Scott's versatility was amazing. For over twenty years he kept secret his authorship of the Waverley Novels. While he was writing these novels anonymously, he kept on producing in his own name as much work as seemed humanly possible for an official who was seen every day at his post and as often in society as the most fashionable of his colleagues.

A Poem with a History

MR. A. PARRY GUNN, who has done some outstanding work for the Glasgow Station, achieved his first big success with the production of *The Antigone* of Sophocles. This Greek drama, produced by him in Heugler's Circus, attracted over 15,000 people. Some of his other productions have included *Oedipus Tyrannus* of Sophocles, *The Agamemnon* of Aeschylus, and *Julius Caesar*, while his production of *The Midsummer Night's Dream* was an outstanding Glasgow success.

Comus, which he produces at the Glasgow Station on Sunday, January 11th, has an interesting history. In 1633, John Egerton, Earl of Bridgewater, who had been appointed Lord President of Wales and the Marches, took up his residence at Ludlow Castle, in Shropshire, and there, in the autumn of the following year, he gave a grand entertainment to the country people. It was for this occasion that Milton, then twenty-six years of age, wrote his *Comus*. Henry Lawes, a celebrated musician and friend of the poet, composed the music and sustained the rôle of Thymis, or the Attendant Spirit. The principal actors were three of the Earl's children, John, Viscount Brackley, aged twelve; Thomas, aged eleven; and Lady Alice, aged fourteen, on whose misadventure in a neighbouring wood the romantic fable is founded.

The poem is "simply the eulogy of virtue," it is "a poet's lesson against riot and excess." In writing it, Milton may have received hints from similar compositions, such as Fletcher's *Faithful Shepherdess* and from the Latin *Comus* of Petrus Puteranus, Professor of Eloquence at Louvain; but his poem is an essentially original work, and, in literary merit, it stands unrivalled.

Mr. JOSEY BEVERIDGE, the blind entertainer, who has frequently broadcast from Northern Stations, will entertain his own people of Dundee on Wednesday, January 14th, from the Dundee Station. Two of his favourite items, "The Sweet Pudding Mother Used to Make" and "Poor Old Father," will be given in the programme.

*In a Talk from London.

Music as Medicine.

Long Life Through Playing and Singing.

It has been said that composers are short-lived. Mozart was only thirty-five when he died, Schumann was forty-six and had been ill for some time before his death. Mendelssohn's life ended at the early age of thirty-six; Weber and Chopin died at forty; Fauré was thirty-seven, Beethoven thirty-three, and Schubert only thirty-one.

Yet on the other hand, there are many composers who have reached a good old age, among them Bach, Haydn and Handel, who all lived to seventy or thereabouts; while the greatest English composer of the present day, Sir Edward Elgar, is sixty-seven. Puccini, who died recently, was sixty-six.

Health in the Cornet.

Even if the lives of composers are comparatively short, the contrary is true of singers and of instrumentalists. Those who play wind instruments are actually among the longest lived of any class of people in the world. Cornet players attain the astonishing average of 69.1 years, while the life of the clarinet player averages 64.4 years. Oboe and bassoon players live to be 63 years old, and flute players come next with 61.2 years.

Of the greatest of living flute players, "Billy" Barrett has passed the three score and ten and is still going strongly.

You cannot play a wind instrument without making full use of the lungs, and that, no doubt, is the reason why players of wind instruments hardly ever suffer from tuberculosis, bronchitis or any other disease of the throat or lungs.

Good for the Nerves.

Singers are notoriously long-lived, and, what is more, they keep their health to an advanced age, and this is true both of men and of women. Edward Lloyd, Sims Reeves, Miss Patti are instances that flash to the mind. The latter was actually singing in public for half a century. One could fill a column with a mere list of singers who have lived to a good old age, and who enjoyed the best of health to the end of their lives.

The real truth is that music in itself is medicine. We read in the Bible that music was used for the cure of madness, and to-day some great alienists believe in music and make use of it to cure their patients. In any asylum you will find the inmates encouraged to play, sing and dance.

Music has a direct effect upon the nerves which govern the blood supply in the human body. Under the influence of music the blood vessels dilate so that the blood flows more freely, and a direct sensation of warmth is the result. By improving the blood supply, nutrition is affected.

That is the true reason why it was long ago recognized that soft music was the best possible accompaniment to a meal. It actually helps the listeners to digest their food.

Curing Pain and Fever.

Not only in mental, but in physical ailments, music has been proved to be of the greatest value. It allays pain, and in fever will frequently bring down the temperature. In each individual case it is, of course, necessary that the music should be suitable. A jazz band, for instance, could hardly be recommended as a cure for headache, or a cornet solo for a bad attack of neuralgia.

An interesting point is the fact that music has a beneficial effect upon individuals who have "no ear." Even those who cannot distinguish one tune from another are usually found to be susceptible to musical influence from the point of view of health.

A Song That Thrilled a Nation.

Elgar's "Land of Hope and Glory." By A. B. Cooper.

It is often said that the present age is too sophisticated to write a new fairy-tale or a new nursery rhyme; that "Red Riding Hood" and "Little Miss Muffet," on the feminine side, and "Jack and the Bean-Stub" and "Little Boy Blue," on the masculine side, belong to an age which saw "books in the running brooks, sermons in stones," and romance in everything. Yet Sir James Barrie and Lewis Carroll tend to disprove the first half of the contention, and "E. L. B." and Kilaire follow the other. Similarly, it seems to be taken for granted that the idea of producing a new national anthem is as foolish as the search for the secret of perpetual motion, because all national songs are hoary with age.

Lofty Patriotism.

It is hardly necessary to assert that this idea was knocked on the head by Arthur Christopher Benson and Sir Edward Elgar, when they jointly gave the Empire a song worthy to rank with the "Marseillaise" and "The Star-Spangled Banner" in that peculiar and elusive quality which makes an air inspiring, whilst the words breathe a spirit of loftier patriotism than either.

Dear land of hope, thy hope is crowned,
God make thee mightier yet;
On sov'ran brows beloved, renowned,
Once more thy crown is set!
Thou equal laws by freedom gained,
Have ruled thee well and long;
By freedom gained, by truth maintained,
Thy Empire shall be strong.

Land of hope and glory, Mother of the Free,
How shall I extol thee, who are born of thee?
Wider still and wider shall thy bounds be set,
God, who made thee mighty, make thee mightier yet.

Thy fame is ancient as the days,
As ocean large and wide;
A pride that dures, and leads not praise,
A stern and silent pride;
Not that false joy that dreams content
With what our eyes have won;
The blood a hero's life spent
Still nerves a hero's son.

Land of hope and glory, etc.

The author of these beautiful words has never "given hostages to fortune" by marrying, but he has given hostages to posterity which will ensure remembrance, if only by this song alone. Yet he has many other distinctions of birth, relationship, scholarship, character, and authorship. He is the son of an Archbishop of Canterbury who was a friend of Gladstone; he is the elder brother of E. F. Benson and of the late Monsignor Benson, an eloquent preacher and fine novelist, and he is reckoned among the two or three living English essayists who "count." He is, moreover, the Master of Magdalene College, Cambridge.

Simply "Elgar."

Sir Edward Elgar is not only a member of the exclusive "Order of Merit," but he has attained in his lifetime that distinction which usually only belongs to the mighty dead, of being referred to by his surname only. He was knighted by King Edward twenty years ago, he is a member of almost every academy in Europe, and an honorary graduate of a score of universities, but, because he wrote "Gerontius," and "Ola" and "The Kingdom," he is "Elgar"—like Shakespeare, and Beethoven, and Raphael

and Cromwell. His versatility is shown by the fact that he has written the masterpieces of music already mentioned, and at the same time a new national song like "Land of Hope and Glory."

The Master of Magdalene writes to me thus of the genesis of this great song: "As far as I can remember, the first draft of 'Land of Hope and Glory' was written to form a part of a Cantata which was to have been performed at a Gala Night at Covent Garden on the occasion of the Coronation of King Edward. Owing to King Edward's illness, the Coronation was put off, and when it eventually took place, the proceedings were of a very simple character.

From "Pomp and Circumstance."

"Sir Edward Elgar suggested the air from 'Pomp and Circumstance,' and I wrote the song to that. Then, at a later date, he suggested making out of it a song for general use, for solo and chorus, and I modified it for that purpose. I took a great deal of trouble with the original cantata. There was an opening song, 'Crown the King with Life!' and another about Queen Alexandra:

Daughter of ancient Kings,
Mother of Kings to be,
Gift that the bright wind bore on his sparkling wings,
Over the Northern Sea!
Nothing so sweet he brings,
Nothing so fair to see.
Purest, stateliest, Daughter of ancient Kings,
Mother of Kings to be!

The music was most beautiful, but I do not know whether it has ever been subsequently performed."

As a matter of fact, the theme of "Land of Hope and Glory" first appeared in a "March in D," written for orchestra by Sir Edward Elgar, but from the first it seemed to demand words. It next appeared in Elgar's "Coronation Ode," the words of which are the "Cantata" to which Mr. Arthur Christopher Benson refers, and finally as the world-famous national song.

The Coronation Ode.

Mr. Benson speaks of modifying the words to make a song, but he might have said that he re-wrote them, and the genesis of this song is so remarkable that it is worth while to transcribe the words as they were originally written for the Coronation Ode:

Land of hope and glory, Mother of the free,
How can I extol thee, who are born of thee?
Truth and Right and Freedom, each a holy gem,
Stars of solemn brightness, weave thy diadem,
Thou thy way be darkened, still in splendour dost.

As the star that trembles o'er the liquid West,
Throned amid the billows, throned inviolate,
Thou hast reigned victorious, thou has smiled at fate.

Land of hope and glory, Fortress of the free,
How shall I extol thee, praise thee, honour thee?
Hark, a mighty nation maketh glad reply;
Lo, our lips are thankful, lo, our hearts are high!
Hearts in hope uplifted, loyal lips that sing;
Strong in faith and freedom, we have crowned our King!

The song in its final form was sung everywhere by Dame Clara Butt, and it is regarded as an indispensable item at all public functions in which music and patriotism have a part to play.



SIR EDWARD ELGAR, O.M.

Listeners' Letters.

ALL letters to the Editor to be acknowledged must bear the name and address of the writer. Anonymous contributions are not considered.

For Valve-Set Users.

DEAR SIR,—May I press for at least one whole disturbed hour a week from one selected main H.B.C. Station (excluding "6XX," of course) to start after all other H.B.C. stations have finished for the night?

This is not much to ask for on behalf of harassed valve-set users in the big cities, and the suggestion, no doubt, might be welcomed in other quarters. Yours, etc.,

AUTOBORE.

[There is a late rota night for stations each week. This correspondent should refer to page 20 for the information he requires.]

A Canine Enthusiast.

DEAR SIR.—We have a Sealyham dog called Pat, three years old, and a great pet with us all. Often when listening we put the 'phones to her ears, and she keeps perfectly still and thoroughly enjoys the music.

One night a pair of 'phones was on the ground, and happening to look up, I saw that Pat had placed her head in such a position as to be able to hear for herself.

Yours, etc.,

Finchley, N.

B. B.

A Poetic Listener.

DEAR SIR.—

The poets may sing of the glories of Spring,
In a most enthusiastic refrain.

May gleefully rhyme of the glad Summer-time,
With a stroll down a picturesque lane.

They may versify glints of Autumnal tints,
In the same old romantic strain.

But give me Winter's rain and snow—

The howling wind, and the frosted pane,

A cosy room, a rosy fire,

My old armchair and well-filled brier,

Let me get out my wireless set.

Then the rough of the world I soon forget.

Nottingham.

A. H. W.

A Question of Grammar.

DEAR SIR.—I do not think the announcers of the H.B.C. will be perturbed by the attack on their English by "D. G. T." He says that band, orchestra, choir, etc., are singular, and that it is incorrect to say "The band are going to play." He is wrong. Band, orchestra, choir, and similar words are not singular nouns. They are known as collective nouns. They are also general and significant nouns. They occasion difficulties in syntax, but if the following rule is kept in mind, the usage is clear. I quote from Bain's "Higher English Grammar." "Collective nouns, though singular in form, take a plural verb if the predicate applies to the subjects taken individually." Thus: "The jury were kept without food" is correct. It means that the juries were so kept, because the action of taking food cannot apply to a whole body collectively, but only to men individually. Similarly, "The band are going to play" means that the bandmen are going to play, because the playing applies to the individual action of the bandmen acting separately.

There is no excuse for "D. G. T.'s" second blunder. He says: "The band is not going, but staying to play." Almost every school-boy knows that by employing the imperfect participle of the verb "go" we obtain a series of forms for expressing an intention about to be executed; as "I am going to write," "I have been going to write," etc. Almost the same meaning is stated by "I am about to write." The use of the word "going" is strictly correct.

Yours, etc.,

Numstead, S.E.

A. E. H.

[Many correspondents have written to this effect.]

PEOPLE IN THE PROGRAMMES.

"Travel Pictures."



MR. HILAIRE BELLOC.

IF, out of all the men you have never met, you had to choose a travelling companion for a trip abroad, whom would you select? The question is not an easy one, but I suspect that, if a vote were taken throughout the country, Mr. Hilaire Belloc would head the list.

Mr. Belloc—who once walked, as we all know, to Rome—is an ideal traveller. He has knowledge. He has wit. He has observation. He is equally at home in town or country. He likes good wine and good wisdom. Everybody will want to hear his "Travel Picture" discourse on January 14th, for his travels are always first class.

Published as Passed.

MR. BELLOC has probably, during his time, been the most censored writer in the world. The things they didn't let him publish during the War, because they were only too true, would now make an entertaining volume.

Once, when an article came back from headquarters scored through and through, he insisted on publishing it exactly in accordance with the Censor's lights. And this is how our portion read:—

He must not say 'The —' 'The —', 'The —', 'The —'. He must say, 'Mr. —'; or if he says '—' he must —

And that was in the days before cross-word puzzles!

A Novel Bishop.



MR. NORMAN O'NEILL.

And as he turns the pages he gets as excited as you or I.

The Work's the Thing.



MISS AVICO KELHAM.

to London first thing in the morning, rehearsal in Leicester Square, back to Cardiff, performance at night, up in the morning, back to Leicester Square for rehearsal—and so, without respite, for two weeks!

That is just one of her strenuous experiences.

A Globe-Trotter.



LADY NORAH BENTINCK.

AMONG the most remarkable women of our time is Lady Norah Bentinck, daughter of the Earl of Gainsborough, who will talk on "Travels in Palestine" on January 10th.

She has travelled in Germany, Italy, France, Egypt, Austria, Canada, the United States, Honolulu, Syria, Australia, New Zealand, Tasmania, South Africa—she has, indeed, visited all five Continents. She has started a home in the country for little boys from Stepney. She has been round the world as a soprano soloist. She has written books and hunted big game.

And you may see by this photograph that she has come through it all unimpaired! Indeed, her personality becomes more vigorous and interesting every day.

Mus. and Maths.

WHY is it that music and mathematics so often go together? Nearly all composers are good at figures. M. Ernest Ansermet, one of the greatest conductors of our time, began as a mathematician.

M. Ansermet is conducting the second B.B.C. International Symphony Concert at Covent Garden on January 15th. By birth a Swiss—he was born in the milk-chocolate town of Vevey—he has made a speciality of modern Russian Music, and for some years managed the music for Diaghileff's ballet. His latest success has been in Buenos Aires, whither he is returning shortly.

The Great O'Neill.



MR. NORMAN O'NEILL.

MR. NORMAN O'NEILL, who is conducting his own compositions from London on January 14th, has probably provided more special music for theatrical productions than any other composer in the world.

No matter whether it is Barrie or Maeterlinck or Shakespeare, the producers wire for him as a matter of course to

give them something suitably atmospheric to play on the orchestra. And Mr. O'Neill, having soaked himself in the play, evolves overtures and entr'actes which often carry off first honours with the critics.

It has, indeed, been seriously debated whether Barrie or O'Neill was more responsible for the success of *Mary Rose*. But even if Barrie be given premier place, there can be no doubt that it was a great Norman conquest!

Shoria.

RT. REV. JAMES HENRY LINTON, Talking from London January 17th. Bishop of Persia. Born in Scotland. Lives in Japan.

Mr. Arthur Herbert Norris. Talking January 16th. H.M. Chief Inspector Refractory and Industrial Schools. Health wizard.

Prof. Tom Heatherley Pear. Talking from Manchester January 14th. Professor of psychology, University of Manchester. Knows why we remember what we remember and forget what we forget. "OYEZ!"

WIRELESS PROGRAMME—SUNDAY (Jan. 11th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

2LO LONDON. 365 M.

3.0-5.0. Miscellaneous Musical Programme.
S.B. to Manchester and Newcastle.

THE GEORGIAN SINGERS:
CARMEN HILL (Mezzo-Soprano),
MAURICE COLE (Solo Pianoforte),
MICHAEL ARENSTEIN
(Solo Violoncello).

CAMILLE COUTURIER (Solo Saxophone).
Georgian Singers.

"Song of the Jolly Roger"
Chadleigh-Candish (2).

"It's O to Be a Wild Wind"
"Whether I Find Thee"
"Feasting I Watch"
Camille Couturier.

Concert Fantasy, "Maidenhead"
Carmen Hill.

"Four By the Clock"
"To an Isle"
"New Year Song"
Maurice Cole.

"Moonlight Sonata" (Last Movement)
Beethoven.

"Rhapsody in B Minor"
Michael Arenstein.

Nocturne
Carsonetta.

Georgian Singers.
Nursery Rhymes.

"Simple Simon"
"Tom, the Piper's Son"
"Mary Had a Little Lamb"
"Humpty Dumpty"
"Doctor Foster"
Camille Couturier.

"Stances"
Mazurka-Caprice
Almond, Wild Almond
"Wind of the Western Sea"
"Loveliest of Trees"
"Sorrow and Spring"
Maurice Cole.

Fantasia-Improvisation, Op. 66
Prelude in D Flat
Waltz from "Nuits"
Michael Arenstein.

Poem
Mazurka
Georgian Singers.

"There Was a Crooked Man"
"Widdicombe Fair"
"Evening's Twilight"
S.B.

5.0-5.30.—CHILDREN'S CORNER

S.B. from Glasgow.

8.0. The Bells of St. Martin's.

8.15. A SIMPLE EVENING SERVICE

in which all people can take part.
With an Address by
The Right Rev. THE LORD BISHOP OF
SOUTHWARK.
Relayed from
ST. MARTIN IN THE FIELDS.
S.B. to Birmingham.

9.0. Light French Programme.

HELEN DE FREY (Soprano),
JEANNE CHEVREAU (Solo Harp),
THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr.
The Orchestra.

"Marche Lorrain"
Overture, "La Princesse Jaune"
Helen de Frey with Orchestra.

"Depuis le jour où je me suis donnée"
("L'Amour")
Jeanne Chevreau with Orchestra.

Dances, Sacree et Profane
The Orchestra.

Symphonic Poem, "Dance Macabre"
Saint-Saens.

(Solo Violin, S. KNEALE KELLEY.)
Helen de Frey with Orchestra.

The Jewel Song from "Faust"
The Orchestra.

Symphonic Poem, "Phaeton"
Saint-Saens.

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GEN-
ERAL NEWS BULLETIN. S.B. to all
Stations.

Local News.
Light French Programme (Contd.). S.B.
to Glasgow.

10.15. The Orchestra.
"Petite Suite"
Jeanne Chevreau.

"Le Cygne"
(Solo Violoncello, E. J. ROBINSON.)
"Mazurka"
The Orchestra.

"Angelus"
Maurice Cole.

10.45.—Close down.

3.0-5.0. BIRMINGHAM. 475 M.

A Programme of Favourites Often
Requested.

THE STATION SYMPHONY
ORCHESTRA.
Conducted by JOSEPH LEWIS.

EMILY BROUGHTON (Soprano),
ALICE VAUGHAN (Contralto).

Overture, "Euryanthe"
Soprano Aria.

"Let the Bright Seraphim" ("Samson")
Orchestra.

Second Movement from the Unfinished Sym-
phony (No. 8 in B Minor)
Contralto Aria.

"Ombra mai fu"
Orchestra.

Andantino
Soprano Aria.

"I Will Exalt Thee" ("El")
Orchestra.

Tune Poem, "Finlandia"
Contralto Aria.

Air de Lia ("L'Enfant Prodigue")
Orchestra.

Praeludium
Finale from Symphony No. 5 in C Minor

Suite, Ballet Music from "Faust"
S.B. from Glasgow.

5.0-5.30.—CHILDREN'S CORNER

S.B. from London.

8.0-9.0.—EVENING SERVICE

S.B. from London.

9.0. Old Period Music.

THE ELIZABETHAN TRIO
(in Madrigals):
MAISIE SOUTHALL;
RUBY TAYLOR;
GWL WASHBOURNE;
IVOR JAMES (Solo Violoncello).

"Pity Me, Mine Sweet Jewel"
"Upon a Hill"
Largo
Allegro
"Sweet Kate"
Villanelle
Allegro con brio
"Summer Is a Cousin Is"
"The Peddler's Song"
"The Cuckoo"
Mimic in A
"La Napolitaine"
"L'Inconstant"
Mimic in D
Gavotte
Song.
"Phyllis Was a Faire Maid"
Madrigal.
"Beauty is a Lovely Sweet"
Buteaux—1604 (14).

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"Beauty is a Lovely Sweet"
Buteaux—1604 (14).

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.
Local News.

10.15. "Cello Solos."
"L'Agreeable"
"La Provencade"
10.20.—Close down.

6BM BOURNEMOUTH. 365 M.

3.0. ARTHUR MARSTON (Solo Organ).
Imperial March
Cantata in A Flat
Laudate Dominum

3.15. IAN KELWAY (Poetry Reading).
"From the Depths of Stillness"
"Twilight Over Hartmoor"
3.25. GILBERT WRIGHT (Solo Cornet).
"The Better Land"
"The Rosary"
(With Organ Accompaniment.)

3.35. Arthur Marston.
"Prière et Berceuse"
Offertoire in D Major

3.50. Ian Kelway.
"Gloucestershire Abbey"
"Silence Vale"
3.55. Gilbert Wright.
Largo

4.0-4.55. THE ROYAL BATH HOTEL

ORCHESTRA.
Relayed from King's Hall Rooms.
Musical Director, DAVID S. LIFF.

5.0-5.30. CHILDREN'S CORNER

S.B. from Glasgow.

8.30. Choir of Holy Trinity Church.
Anthem, "God is a Spirit"
Hymn, "Father, Let Me Dedicate"
and M. No. 74.

8.35. The Rev. B. F. PEECHY, of Holy
Trinity Church: Religious Address.

8.45. Hymn, "As With Gladness"
Quartet, "Comes at Times"
Chamber Music.

CONSTANCE WENTWORTH (Soprano).
THE "6BM" TRIO:
REGINALD S. MOUAT (Violin);
THOMAS E. ILLINGWORTH
(Violoncello);
ARTHUR MARSTON (Pianoforte).

THE OBPHREUS TRIO.
"6BM" Trio.
1st Movement from Trio, Op. 50

9.5. Constance Wentworth.
Recit. et Air de Lia ("L'Enfant Prodigue")
Orpheus Trio.

"Meditation"
Constance Wentworth.
"Rejoice Greatly"
Phantasia Trio in A Minor
Quintet.
(Violin, Cello, Piano, Flute and Oboe.)
"Romance d'Amour"
"Allegretto quasi Andantino"
"Sourire d'Autrefois"

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.
Local News.

10.15. "6BM" Trio.
"O Divine Redeemer"
10.30.—Close down.

5WA CARDIFF. 351 M.

3.0-4.30. EDITH GUNTER (Soprano).
THE STATION ORCHESTRA:
Conductor, WARWICK DRAITHWAITE.
Orchestra.

Overture, "Ruy Blas"

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 102.

WIRELESS PROGRAMME—SUNDAY (Jan. 11th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

Edith Gunter.

- "Dew"
- "The Little Rain"
- "The Dream"
- "Spinning"
- "Spring is at the Door"
- "Clare Selva"

Orchestra.

- Prelude, "Tristan and Isolde"
- Edith Gunter, "Come to Me in My Dreams"
- "A Birthday"
- "Ave Maria"
- "An Idyll"
- Morning; Noon; Night.

Orchestra.

- "Symphonie Fantastique"
- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.
- The Choir of the Bethany Baptist Church.
- Hymn, "Guide Me O Thou Great Jehovah."
- Hymn, "Just As I Am Without One Plea."
- The Rev. ARTHUR ROBINSON, Bethany Baptist Church, "The Character of Christianity—(4). Its Meaning for the Suffering."
- Hymn, "O Than Not Made With Hands."
- Benediction.

THE BIRMINGHAM STRING QUARTET.

FLORENCE HOLDING (Soprano). Quartet.

- 9.0. Quartet in G
- Andante Cantabile; Molto Allegro.
- Florence Holding.
- "Mio Caro Bess"
- "When Shall the Lover Rest?"
- "Lullaby"
- Quartet.
- Russian Group.

- Nocturne
- Orchestral
- Allegretto Vivo
- Florence Holding.

- "Nymphs and Shepherds"
- "Charming Chloë"
- "Pigsgone"
- "Over the Land is April"

- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
- Local News.

- 10.15. Quartet.
- "Nigger Quartet"
- Allegro ma non troppo; Lento; Finale.
- 10.30.—"The Silent Fellowship."
- 10.45.—Close down.

2ZY MANCHESTER. 375 M.

- 5.0-5.30.—Programme S.B. from London.
- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.
- 5.30.—S. G. HONEY: Talk to Young People.
- 5.35.—"Ye Watchers and Ye Holy Ones" (English Hymnal No. 519).
- Religious Address by Father BERNARD BUTLER, S.J., of the Church of the Holy Name.
- "Abide With Me" (English Hymnal No. 363).

8.45. THE OLD THIRD CHESHIRE MILITARY BAND.

- Conductor, PAT RYAN.
- March, "Washington Grays"
- Overture, "Tantalusquale"
- Concerto in F for Solo Clarinet and Military Band
- (Soloist, PAT RYAN.)
- Servando, "Love in Idleness"
- Sextet from "Lucia di Lammermoor"
- Selection, "Cavalleria Rusticana"
- "Saverg's Song"

- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
- Local News.

10.10. Military Band.

- Selection, "Reminiscences of Mozart"
- "Ave Maria"
- 10.30.—Close down.

5NO NEWCASTLE. 400 M.

- 3.0-5.0.—Programme S.B. from London.
- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.
- 8.10. THE "5NO" CHORAL SOCIETY OCTET.

- Hymn.
- The Rev. Prebendary WYNNE WILSON, Vicar of Bishopwearmouth, Sunderland—Address.
- Anthem.

BEATRICE PARAMOR (Soprano). OPPENHEIM'S PIANO QUARTET.

- 9.0. Quartet, Op. 26, A Major
- 1st Movement, Allegro non troppo.
- Beatrice Paramor.
- 9.15. "Starry Woods"
- "The Lamb"

- 9.25. Quartet, Op. 26, A Major
- 2nd Movement, Adagio.
- Beatrice Paramor.

- 9.35. "O Luce di Quest'Anima"
- "Love's Philosophy"
- 9.45. Quartet, Op. 26, A Major
- 3rd Movement, Scherzo.

- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
- Local News.

- 10.15. Quartet, Op. 26, A Major
- 4th Movement, Finale.
- 10.25. Beatrice Paramor.
- "I Will Extol Thee, O Lord"
- 10.30.—Close down.

2BD ABERDEEN. 495 M.

- HELEN F. McINTOSH (Soprano).
- DOROTHY LAWRIE (Contralto).
- THE WIRELESS ORCHESTRA.
- Orchestra.

- 3.0. Overture, "Egmont"
- "Solemn Melody"
- (Solo Cello, D. MILLAR CRAIG.)
- Helen F. McIntosh.

- "Open Wide My Heart"
- "Hold Thou My Hand"
- Dorothy Lawrie.
- "Light of Our Life"
- "The Radiant Morn"

- Overture, "Leonora," No. 3
- "Creator's Hymn"
- Helen F. McIntosh.

- 4.0. "Unto Thee, O Lord"
- Dorothy Lawrie.
- "The Heavenly Song"
- "I Lift My Heart to Thee"

- "Hungarian Rhapsody," No. 1
- "Pomp and Circumstance," No. 1
- Helen F. McIntosh.

- "The Holy City"
- "Abide With Me"
- Dorothy Lawrie.

- "Out of the Deep I Call"
- "Resignation"
- Orchestra.

- "Seite Lyrique"
- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.
- 8.30.—The Rev. JOHN BAIN, F.S.A. (Scot.), High U.F. Church: Religious Address.

- 9.0. Cantata, "THE HOLY CITY"
- BELLA BENTON (Soprano).
- MINA DUTHIE (Contralto).
- W. H. FLAWS (Tenor).

- J. DUNCAN DAVIDSON (Bass).
- TRINITY U.F. CHURCH CHOIR.
- Conducted by W. A. CRAIG.

10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News.

- 10.15. The Wireless Sextet.
- Selected Hymns.
- 10.30.—Close down.

5SC GLASGOW. 420 M.

- Organ Rockal
- by
- FURCELL JAMES MANSFIELD.
- Relayed from Kinning Park Hall.
- Soloist, ROBERT LANGMUIR (Bass).

- 3.0. Organ.
- Festival Postlude on "Ein Feste Berg"
- Bargaville from the Fourth Piano Concerto
- Choral; Mennet Gothicque; Priere à Notre Dame; Toccata.

- 3.30. Bass Solos.
- "Home of My Heart"
- "The Snowy-Breasted Pearl"
- "You Along o' Me"

- 3.45. Organ.
- Grand Chœur in G Minor
- "In a Monastery Garden"
- "Mennet Galant"
- Impromptu in G Minor, Op. 5

- 4.15. Bass Solos.
- "When Song is Sweet"
- "Turn Ye to Me"
- "The Gray Parished Lark"

- 4.30. Organ.
- "An Irish Phantasy"
- Scherzo from the Eighth Sonata (Second Symphony)
- Prelude and Fugue on the Name "Bach"

- 5.0-5.30.—CHILDREN'S CORNER. S.B. to all Stations except Belfast.
- Choir.

- Hymn No. 429 (Church Hymnary).
- Religious Address. Rev. THOMAS MAC GREGOR, Claron Memorial U. F. Church, Motherwell.
- Hymn No. 459 (Church Hymnary).
- Prayer.
- Hymn No. 405 (Church Hymnary).

- 9.0. Milton's "Comus."
- S.B. to Dundee.
- Produced by A. PARRY GUNN.

THE STATION STRING QUARTET.

- Character:
- The Attendant Spirit, afterwards in the Habit of Thyras.
- Comus, with his crew.
- The Lady.
- First Brother.
- Second Brother.
- Satan, the Nymph.

- Introduction.
- The Masque, or Mask, was a fashionable form of entertainment in England towards the close of the sixteenth and the beginning of the seventeenth century. It seems to have originated in the practice of introducing, in solemn or festive processions, men wearing masks, who represented imaginary or allegorical personages. At first it was simply an acted pageant or spectacle, but it gradually developed into a regular dramatic entertainment with dialogue, music and decorative scenery. In the hands of Fletcher and Ben Jonson, the dramatic masque attained a high degree of literary beauty.

- Under the growing influence of Puritan sentiment, the taste for such diversions gradually declined; yet in this time of reaction was produced the finest masque in English literature, and one of the most splendid poems ever written—the "Comus" of Milton.

- 10.0.—Programme S.B. from London.
- 10.45.—Close down.

- A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 102.

WIRELESS PROGRAMME—MONDAY (Jan. 12th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

210 LONDON. 365 M.

1.0.—Time Signal from Greenwich.
3.15-3.45.—Transmission to Schools: Mr. GEOFFREY SHAW on "Music."

4.0-5.0.—Time Signal from Greenwich.
"Vagues and Varieties," by Carmen of Cockayne. Music performed during Afternoon Tea at the TROCADERO RESTAURANT. "Nature Study for Babies," by Mariel Winch.

6.30-6.15.—CHILDREN'S CORNER: Songs by Uncle Rex. "The Wicked Uncle."

6.40-6.55.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.

7.0.—TIME SIGNAL FROM BIG BEN.
WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Mr. W. CAMPBELL SMITH, Department of Mineralogy, Natural History Museum, "Sands of the Sea Shore." *S.B. to all Stations.* Local News.

7.30. Ballads of Long Ago. *S.B. to Bournemouth.*

Songs that were Favourites Thirty and Forty Years Ago.

NANCY ROYLE (Soprano).
DOROTHY CLARK (Contralto).
LEONARD SALISBURY (Bass), and his

SALISBURY SINGERS.
Part Song Arrangements.

"Drink to Me Only With Thine Eyes."
"Early One Morning."
"John Peel."

Soprano Songs.
"She Wore a Wreath of Roses."
"When the Heart is Young."

Bass Songs.
"Nancy Lee" Adams (1)
"The Maid of the Mill" Adams (1)

Contralto Song.
"Sunshine and Rain" Blumenthal (1)
"An Evening Song" J. Blumenthal

Part Songs.
"Annie Laurie."
"Massa's in de Cold, Cold Ground."

Soprano Songs.
"White Wings."
"The Song that Reached My Heart."

Bass Songs.
"The Milkmaid" Adams (1)
"The Diver" Loder

Contralto Songs.
"Flight of Agra" Fred Bevan
"In Sweet September" Hope Temple (1)

Part Songs.
"Love's Old Sweet Song" Mollay (1)
"A-Hunting We Will Go."

"O Mistress Mine"
William Byrd, arr. A. C. Dixon

"The Old Folks at Home."

8.45. A RECITAL

EDITH PENVILLE (Solo Flute)

and
BEATRICE EVELINE (Solo Violoncello).

Edith Penville.
Air and Minuet from Suite, "Im Alten Stil" Emil Krönke

Fantaisie Caractéristique, Op. 35
Johann Andersen

Beatrice Eveline.
Cradle Song Frank Bridge

Scherzo Richard Strauss
Allemande Samuel Johnson

Edith Penville.
Romance Georges Brün

Intermezzo Edward German
Rondo Capriccioso Ed. de Jong-Penville

Beatrice Eveline.
"The Snowy-Breasted Pearl"

arr. O'Connor Morris

Elegie Van Gaens
Scherzo Van Gaens

TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and 2ND GEN-

ERAL NEWS BULLETIN. *S.B. to all Stations.*

Topical Talk. Local News.
10.0. VIOLET STEVENS (Comedienne).
EVELYN BALY (Pianist).

JACK BRICKARD (Comedian).
From

"THE MOONSTONES" CONCERT PARTY.

HALF-AN-HOUR'S JOLLITY.

10.30.—Close down.

511 BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quintet. Joyce Rollett (Solo Pianoforte).

5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S. "Glorious Gladiali," Marjorie Howard (Soprano).

5.30-6.30.—CHILDREN'S CORNER.
6.30-6.45.—Teens' Corner: Fred J. Clifford, L.R.A.M., "Musical Appreciation—Music and Literature."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. W. CAMPBELL SMITH. *S.B. from London.* Local News.

Military Band Music.
THE CITY OF BIRMINGHAM POLICE BAND:

Conductor, RICHARD WARSELL.
CONSTANCE WILLIS (Contralto).

THE "511" MALE VOICE QUARTET.
Relayed from the Town Hall.

7.30. Band.
Fugue in C Minor Bach, arr. Wassell

Quartet.
"All Souls' Day" Larsen

"Spin, Spin" Junst (2)
Band.

"Songs Without Words," No. 45
Mendelssohn, arr. Wassell

Prelude and Love Death ("Tristan and Isolde") Wagner, arr. Godfrey

Contralto Song.
"Knowest Thou the Land?" ("Mignon")
A. Thomas

Band.
Two Movements from "The Planets"
G. Holst

"Mars"; "Jupiter,"
Quartet.

"A Farewell" Coleman
"A Franklin's Dog" Mackenzie (11)

Cornet Solo.
"Il Bacio" Arditi

Contralto Song.
"Over the Mountains" Quilter

"Valley of Lilies" Oliver (8)
Band.

Selection from the Works of Grieg
arr. Godfrey

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.

Topical Talk.
Local News.

10.0. At the Studio.

JANET JOYE (at the Piano).
NELLIE SOUTHWORTH (Soprano).

In a Combined Entertainment of Music and Humour.

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women: "Music Talk," by Allan Franklin. The "6BM" Quintet: Reginald B. Mopst (Violin), Thomas E. Blingworth (Cello), Charles Leeson (at the Piano), H. L. Gibson (Flute), R. G. Somers (Oboe).

CHAPPELL
and
WEBER

pianos are in use at the
various stations of the
B.B.C.

5.0-5.55.—CHILDREN'S CORNER: "Starry Talk," by Uncle Neville. "Adventure Talk to Boys," by Uncle Cavan.

5.55-6.0.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.

6.0-6.30.—Scholars' Half-Hour: E. M. Rodda on "George Washington."

6.30-6.45.—C. Whitaker Wilson, Organist of St. John's, Regent's Park. Talk on "General Hunts on Service Playing."

7.0-10.30.—Programme *S.B. from London.*

5WA CARDIFF. 351 M.

3.0-4.0.—Falkman and his Orchestra, relayed from the Capital Cinema.

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.
6.45-7.0.—Dr. J. J. Simpson, M.A., D.Sc., "Romances of Natural History."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. W. CAMPBELL SMITH. *S.B. from London.* Local News.

IVOR JAMES (Solo Violoncello).
THE STATION ORCHESTRA:

Conductor, WARWICK BRAITHWAITE.
Orchestra.

7.30. Bourrée and Gigue German (11)
"Dance of the Sun Feast" Walter Ivor James.

Aria De Fench
Gavotte Meht
Gulliver Meht

Orchestra.
"Cleopatra" Ochler

Ivor James.
Villanelle Pignati

Allegro con brio Guccini
Aria Dandrica

THE STATION ORCHESTRA.
KATE WINTER (Soprano).

8.30. Orchestra.
Overture, "Haydée" Auber

Kate Winter.
"Les Cloches" Debussy

"Romance" Debussy
"Le Papillon" Chausson

"FAIS CE QUE DOIS"
(François Coppée).

A Short Play in French.
Characters:

Marthe Mlle. E. LE GOUSSARD
Henri Mlle. D. MAGGI

Daniel A. W. SWASH
Kate Winter.

"Au Bord de l'Eau" Fauré
"Les Roses d'Ispahan" Fauré

Orchestra.
"Valse des Sylphes" Berlioz

Selection, "Mignon" Thomas-Tan

8.30.—WEATHER FORECAST and NEWS. *S.B. from London.*

Topical Talk.
Local News.

10.0.—DANCE MUSIC.
10.30.—Close down.

2ZY MANCHESTER. 375 M.

3.0-3.30. } Concert by the "2ZY" Quartet.
4.0-4.30. }

3.30-4.0.—Broadcast for Schools.
4.30-5.0.—WOMEN'S HALF-HOUR: Doris Holt (Contralto).

5.0-6.0.—CHILDREN'S CORNER.
6.30-6.35.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.

6.35-6.55.—J. F. Russell on Musical Appreciation (2).

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. W. CAMPBELL SMITH. *S.B. from London.* Local News.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 102.

WIRELESS PROGRAMME—MONDAY (Jan. 12th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

Arthur Sullivan and Edward German.
WALTER WIDDOP (Tenor).
THE STATION ORCHESTRA.

- 7.30. *Close down*
"Overture di Ballo" Sullivan (11)
Graceful Dance from "Henry VIII" German (11)
"Opyry Suite" Widdop
8.0. *Selections from "Opyry Suite"*
8.10. *Overture "No. 1"* German
Selection of Sullivan's Songs arr. Henley (1)
8.35. *Selection, "A Princess of Kensington"* German
8.5. *Musical Suite* Sullivan
8.15. *Three Dances* Widdop
8.30. *WEATHER FORECAST and NEWS*
S.B. from London.
Local News.
10.0. *Overture to "The Tempest"* Sullivan
Selection, "Emerald Isle" Sullivan and German
10.30.—*Close down*

5NO NEWCASTLE. 400M.

- 8.45-9.15.—Robert Mark (Solo 'Cello). Frank
Clarke (Baritone). L. A. Nicholson (Solo
Violin). Edith Story (Contralto). Jannie
English, M.A., on "St. Cathbert of Lin-
colnshire."
9.15-9.30. *CHILDREN'S CORNER*
9.30-9.40. *Boys' Brigade, Boys' Life Brigade,*
and Church Lads' Brigade Ballads
9.40-9.55.—Mr. R. E. Richardson, "Garden Song"
9.55-10.0. *WEATHER FORECAST and NEWS*
S.B. from London
Mr. W. CAMPBELL SMITH. S.B. from
London. Local News.
HARRY SMITH (Entertainer).
THE STATION ORCHESTRA
Conductor, EDWARD CLARK.
THE "5NO" REPERTORY COMPANY
Orchestra.
Selection, "Tom Jones" German
Suite "Joyous Yuletide" Coates
7.50. *Selections from "Tom Jones"*
8.0. *Waltz, "Maiden's Promise"* Fall
8.15. *Selections from his Repertoire*
Harry Smith.
8.30. *"Lux Preludes"* Orchestra
Symphonic Poem Leach
8.45. *The Repertory Company*

"PATSY FOR GRANTED."
A Play in One Act (8 Scenes).
By Theodora Wilson Wilson.

(In the order of their appearance)

- John Dearman (an Employer)
ANDREW MILSON
Janet Condemner (a Servant)
FANNIE STEVENS
Mrs. Percival (Dearman's Sister)
NORAH BALLS
Paul (Mrs. Percival's Son)
JAMES HERDMAN
Joan (Paul's Friend)
MARY KNYBETT
Patsy (Mrs. Percival's Daughter)
OLIVE ZALVA
Sir Stafford Dana (Composer)
GORDON LEA
Morris (Boys' Club Member)
Produced by GORDON LEA.

- 8.30.—*WEATHER FORECAST and NEWS*
S.B. from London.
Topical Talk. Local News.

10.0. TILLEY'S DANCE ORCHESTRA.

The Grand Assembly Rooms, Barras Bridge.
10.30. *Close down*

2BD ABERDEEN. 495M.

- 8.30-9.0. *Dance Music* The Wireless
Dance Orchestra. Gwyneth Hopkins
(Contralto) Female Vocalists.
9.0-9.15. *CHILDREN'S CORNER*
9.15-9.30. *Girl Guides' News Bulletin*. Boy
Guides' News Bulletin.
9.30-9.45. *WEATHER FORECAST and NEWS*
S.B. from London.
Mr. W. CAMPBELL SMITH. S.B. from
London. Local News.
7.30.—*QUERY NIGHT*. S.B. from Glasgow.
8.30.—*WPA, M.P. RECAST and NEWS*
S.B. from London.
Mr. GEORGE MACDONALD. S.B. from
Edinburgh. Local News.
10.0.—*Programme* S.B. from Glasgow.
10.30.—*Close down*

5SC GLASGOW. 420M.

- 8.30-9.0. *The Wireless Quartet*. John Fraser
Baritone. Afternoon Topics.
9.0-9.15. *THE POETS' CORNER*: Our
Poets' Corner. "The Poets' Corner and
its Oldest Tumb." by Marion Henderson.
9.15-9.30. *Weather Forecast for Farmers*
9.30-9.45. *WEATHER FORECAST and NEWS*
S.B. from London.
Mr. W. CAMPBELL SMITH. S.B. from
London. Local News.
7.30. *Overture*

Mr. W. CAMPBELL SMITH. S.B. from
London. Local News.

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London. Local News.

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London. Local News.

Mr. W. CAMPBELL SMITH. S.B. from
London. Local News.

7.40. Amy Murdoch.

Three Solos. Jan Wien.

7.50. Two Solos. William Anderson.

8.0. Two Solos. Orchestra.

8.10. Selection.

8.30. Three Scenes from

THE HEART OF MIDWINTER

(For Walter Scott)

Arranged by JEAN C. STUBBINS

Produced by G. B. ROY

"SSC'S" DRAMATIC COMPANY.

8.45. Three Solos. Amy Murdoch.

8.55. Two Solos. Jan Wien.

9.5. Two Solos. William Anderson.

9.15. Two Solos. Orchestra.

Something you all know

End of Query Programme.

Prizes to the value of Two Guineas and

One Guinea will be given to the Listeners

sending in the most correct lists, including

names of the items with their composers.

The last day for receiving competition let-
ters is Thursday, January 15th, 1925.

8.30.—*WEATHER FORECAST and NEWS*
S.B. from London.

Mr. GEORGE MACDONALD. S.B. from
Edinburgh. Local News.

10.0. *Entr'acte, "In a Persian Market"* Kate Gray
Bass Solos.

10.20. *Volcan's Song* Gossard (1)
When a Maiden Metart (1)

10.30. *Either Harp Solos*
"Gavotte L'Ingenue" Arditi
"Narcissus" Nevin Fife

10.40. *Orchestra*
"The Whistler and His Dog" Pryor
Selection, "Toto" Joyce and Morgan

11.0. *Close down*

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 102.

EVENTS OF THE WEEK.

SUNDAY, January 11th.

- LONDON and "5XX," 9.0.—Miscellan-
eous Musical Programme.
LONDON and "5XX," 9.0.—Light
French Programme.
BIRMINGHAM, 9.0.—A Programme of
Favourites.
BIRMINGHAM, 9.0.—Old Period Music.
CARDIFF, 9.0.—Chamber Music.
GLASGOW, 9.0.—Organ Recital.
GLASGOW, 9.0.—Milton's "Comus."

MONDAY, January 12th.

- LONDON and "5XX," 7.30. Ballads of
Long Ago.
LONDON and "5XX," 8.45. Recital,
Edith Pennington and Beatrice Evelyns.
CARDIFF, 8.30.—"Nos Amis."
MANCHESTER, 7.30.—Arthur Sullivan
and Edward German

TUESDAY, January 13th.

- "5XX," 7.30.—Band of H.M. Royal Air
Force.
ALL STATIONS, 7.30.—Musical Comedy
Night.
GLASGOW, 8.0.—The Scottish Orchestra.
Conducted by VACLAV TALICH.

WEDNESDAY, January 14th.

- LONDON, 7.30.—Light British Music.
BIRMINGHAM, 7.30.—"Cupid and the
Ogre"
BOURNEMOUTH, 9.0.—Bournemouth
Municipal Orchestra. Conductor, Sir
Duo Godfrey
CARDIFF, 8.30. "A Welsh Hour."

NEWCASTLE, 7.30.—Operatic Evening.

- ABERDEEN, 7.30.—Scottish Community
Singing Concert.
BELFAST, 7.30.—Russian and Other
Music.

THURSDAY, January 15th.

- "5XX," 7.30.—The Squire Celebrates Octet
and "The Georgians."
ALL STATIONS, 8.0.—Covent Garden
Symphony Concert. Conductor,
FRNEST ANSERMET.

- LONDON and "5XX," 11.45.—The Mid-
night Folies Cabaret, relayed from the
Hotel Metropole. S.B. to all Stations.

FRIDAY, January 16th.

- LONDON and "5XX," 7.30.—"The
Tempest."
BIRMINGHAM, 8.0.—Light Orchestral
Programme.

- NEWCASTLE, 7.30.—Bach Festival.
MANCHESTER, 7.30.—Symphony Con-
cert.

- ABERDEEN, 7.30.—Drama and Music.
BELFAST, 7.30.—Some Grand Opera.
PLYMOUTH, 7.30.—Chamber Music
Evening.

SATURDAY, January 17th.

- BIRMINGHAM and "5XX," 7.30.—
Radio Fantasy, No. 3.
BOURNEMOUTH, 7.20.—Lina Lehmann
Programme.
NEWCASTLE, 7.45.—Bach Festival



Misdirected Energy!

Blissfully unconscious of its futility, he pipes manfully away—perhaps inwardly reflecting upon the lack of results obtained.

Many Wireless enthusiasts provide equally pointed examples of misdirected energy. Whilst devoting much of their time to the study of radio, they fail to realise the primary importance of carefully choosing the Wireless literature best suited to their needs. Actually their ultimate success depends upon the books which guide them.

Books issued by the Wireless Press are entirely dependable. They are written by men who have years of experimental work to their credit—men who know the troubles most likely to beset the amateur. Here are just a few W.P. books which should be on every Amateur's book shelf.

The Wireless Press Ltd.

12-13, Henrietta Street, Strand, London, W.C.2.

Explanatory Books.

"Your First Steps in Wireless." By Hugh S. Pocock. 9d.

"Captain Eckersley Explains - A Reply to His Numerous Correspondents." By Captain P. P. Eckersley. 2s.

"Uncle Jack Frost's Wireless Yarns on Good Reception and How to Get It." By Captain C. C. J. Frost. 2s.

"The A.B.C. of Wireless and How to Manage Your Broadcast Receiver." By Percy W. Harris. 16.

"The Wireless Telephone: What it is and How it Works." By P. R. Coursey. 26 each 2-paper covers.

"Wireless Telephony—A Simplified Explanation." By R. D. Bangay. 26.

"The Elementary Principles of Wireless Telegraphy." By R. D. Bangay. Two Parts, 4s each. One Volume, 76.

"Morse Code Card." 2d.

"Morse Made Easy." By A. L. Rye. 3d.

"The Perry Auto-Time Morse System." By F. W. Perry. 6d.

"Dictionary of Technical Terms Used in Wireless." By H. Ward. 26.

Home Constructional Books.

"Crystal Receivers for Broadcast Reception." By P. W. Harris. 16.

"How to Build Amateur Valve Stations." By P. R. Coursey. 16.

"Practical Wireless Sets for All-Home Construction Made Easy." By Percy W. Harris. 16.

"Construction of Amateur Valve Stations." By A. L. M. Douglas. 16.

"The Home Constructor's Wireless Guide." By W. James. 36.

"Mast and Aerial Construction for Amateurs." By F. J. Ainsley. 16.

WIRELESS PROGRAMME—TUESDAY (Jan. 13th.)

The letters S.B. printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

2LO LONDON. 365 M.

10.00. *Time Signal*

11.00. *News Bulletin*

12.00. *News Bulletin*

1.00. *News Bulletin*

2.00. *News Bulletin*

3.00. *News Bulletin*

4.00. *News Bulletin*

5.00. *News Bulletin*

6.00. *News Bulletin*

7.00. *News Bulletin*

8.00. *News Bulletin*

9.00. *News Bulletin*

10.00. *News Bulletin*

11.00. *News Bulletin*

12.00. *News Bulletin*

1.00. *News Bulletin*

2.00. *News Bulletin*

3.00. *News Bulletin*

4.00. *News Bulletin*

5.00. *News Bulletin*

6.00. *News Bulletin*

7.00. *News Bulletin*

8.00. *News Bulletin*

9.00. *News Bulletin*

ALL STATIONS PROGRAMME. Relayed from London.

Musical Comedy Night.

VIOLET LEE (Soprano)
WINIFRED DAVIS (Contralto),
SYDNEY COLTHAM (Tenor)
GEORGE BAKER (Baritone),
AVICE KELHAM (Soubrette).
ROBERT PITT and
LANGTON MARKS (Entertainers).
THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr.
7.30-9.30.

The Orchestra
March "Luxembourg" ("The Count of
Luxembourg" Lehar
Tenor Song
"I've Done With Love" ("Autumn
Mangoes" Kahn
"The English Rose" Merrie Eng-
land" German
Contralto and Baritone Duo
"Boy and Girl" ("A Country Girl")
Monckton

Soubrette Song
"In Yorkshire" ("O' Miss
Cubbs")
"A Quaker Girl" The Monckton
Quaker Girl

The Orchestra
Three Dances from "Hullo, America"
Finck
Quartet
"The Joy of Life" The Arcadians
Monckton and Telford

The Orchestra
Selection "Madame Pompadour" Fall
Soubrette Song
"Tony from America" ("The Quaker
Girl") Monckton

Baritone Song
"Yo, Ho, Little Girls" ("A Country
Girl") Monckton and Telford
"The Shade of the Palm" ("Floradora")
Leone Stuart

The Orchestra
Selection "Primrose" Gerstwin
Soprano and Tenor Duo
"Su n' a Kisses You're Craving"
("Shamus O'Brien" Stanford L.
Contralto Song

"Rhoda and Her Pagoda" ("San
Toy" Shamus Jones
"The Garden of Love" ("Veronique")
Messenger

The Orchestra
Overture "The Yeomen of the Guard"
Sullivan

Quartet
"You Swear to be Good and True"
"Dorothy" Celler

The Orchestra
Fox-Mot, "What Do You Do Sunday,
Mary?" ("Poppy", James and Samuel

10.0-10.30
The Orchestra
Intermezzo, "In Bond Street" ("The
Girl on the Film") Sirway

Robert Pitt and Langton Marks
in Duets Topical and Topical
The Orchestra

Selection "The Gipsies" Sidney Jones

5WA CARDIFF. 351 M.

8.0-8.30. Transmission to Schools.

9.0-9.45. The Orchestra

4.0-4.45. The Orchestra

4.45-5.15. "5WA'S" JIM O'LOUGHS

5.15-6.0. CHILDREN'S CORNER.

1. National Museum of Wales
British Museum

7.0-11.0. P.

2ZY MANCHESTER. 375 M.

1.0-1.30. Music by H. Ferry Page.
Theatre

2.0-2.30. 2ZY

3.30-4.0. Broadcast for Schools. M.
Music on M. Appreciation (2)

4.0-4.30. The 2ZY

4.30-5.0. WOMEN'S HALL

5.0-5.30. Local R.

6.0-6.30. P.

7.0-11.0. P.

5NO NEWCASTLE. 400 M.

1.0-1.30. H.H.

2.0-2.30. H.H.

3.0-3.30. H.H.

4.0-4.30. H.H.

5.0-5.30. H.H.

6.0-6.30. H.H.

7.0-11.0. P.

8.0-8.30. H.H.

9.0-9.30. H.H.

10.0-10.30. H.H.

11.0-11.30. H.H.

12.0-12.30. H.H.

1.0-1.30. H.H.

2.0-2.30. H.H.

3.0-3.30. H.H.

4.0-4.30. H.H.

5.0-5.30. H.H.

6.0-6.30. H.H.

7.0-11.0. P.

8.0-8.30. H.H.

9.0-9.30. H.H.

10.0-10.30. H.H.

11.0-11.30. H.H.

12.0-12.30. H.H.

1.0-1.30. H.H.

2.0-2.30. H.H.

3.0-3.30. H.H.

4.0-4.30. H.H.

5.0-5.30. H.H.

6.0-6.30. H.H.

7.0-11.0. P.

8.0-8.30. H.H.

9.0-9.30. H.H.

10.0-10.30. H.H.

11.0-11.30. H.H.

12.0-12.30. H.H.

1.0-1.30. H.H.

2.0-2.30. H.H.

3.0-3.30. H.H.

4.0-4.30. H.H.

5.0-5.30. H.H.

6.0-6.30. H.H.

7.0-11.0. P.

8.0-8.30. H.H.

9.0-9.30. H.H.

10.0-10.30. H.H.

11.0-11.30. H.H.

12.0-12.30. H.H.

A number against a musical item denotes the name of the publisher. A key list of publishers will be found on page 102.

(Jan. 16th.)

page 102.

WIRELESS PROGRAMME—SATURDAY (Jan. 17th)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- 4.45-5.0. *Musique and Courante for Part in D Major*
Ande and Fugue in F Sharp Minor
(Chorus L. B. 1000)
Brandenburg Concerto No. 2 in F for Trumpet, Flute, Oboe, and Violin
HERBERT BARR (Solo Trumpet in F)
RALPH BAILEY (Flute)
ALFRED M. WALL (Violin)
The Third Day of the Bush Festival is Sunday, January 18th, particulars of which will be given in the next issue of The Radio Times
 4.45-5.0. *Mrs. Kayvee on "Idylls of the King"*
Olive Tomlinson (Solo Piano)
 5.0-5.30. **CHILDREN'S CORNER**
 5.0-5.30. *Scholar's Hall Hour: J. C. Wilson, B.Sc., "Our English Towns—(1) Ancient and (2) Modern"*
 5.30-6.0. *Parrots Corner: R. W. Wheldon*
Varieties of Potatoes, Poultry, and Fish
 7.0.—**WEATHER FORECAST and NEWS**
S.B. from London
JOHN KENNEDY Football Talk
Local News
MAJORIE BOOTH and DENNIS NOBLE (Duet)
DOROTHY HELMREICH (Soprano-Soprano)
THE BAND OF THE ROYAL ARTILLERY
Director of Music, Lieut. E. C. STRETTON
Delayed from the Garrison Gymnasium, Benhar Barracks
 7.30. *Selection, "Carmen"* *Berni*
Suite de Ballet, "Coppelia" *Delibes*
 8.0. *Marjorie Booth and Dennis Noble*
Merric Month of May *Merric*
La Marseillaise *German*
"A Paradise for Two" ("The Mountains") *Tal*
 8.15. *Suite of Spanish Dances* *Mos-Lonsky*
Alle Solo, "Reveries de Jocelyn" *Godard*
"The Night Patrol" *Jean Martel*
Selection of English Airs, "The Rose" *Myddleton*
The Royal Artillery Show March
Dorothy Helmreich
"You Red-Breast" *Granville Barker*
"The Merry Piper" *May Hake*
"Swing Song" ("Véronique") *Message*
 9.30. *"Lullaby"* *Singren*
"Western Wind" *May Hake*
"The Merry Piper" *Kellyn Sharpe*
 9.30-12.0.—*Programme S.B. from London.*

2BD ABERDEEN. 495 M.

- 3.30-5.0.—*The Wireless Orchestra* *John Cooper (Baritone), Festive Topics*
 6.30-8.0.—**CHILDREN'S CORNER**: *Auntie Addie will sing*
 8.15-8.50.—*The Rev. Dr. Charles White, F.R.S., "Nature—Their Nature, Disposition and Distances"*
 9.40-6.—*This Week's Interesting Anniversaries: "Corinna, and the Death of Sir John Moore, January 16th, 1800."* (Prepared by John Sparks Kirkland)
 7.0 **WEATHER FORECAST and NEWS**
S.B. from London
The Rt. Rev. Dr. J. H. LINTON. S.B. from London.
Local News.
Everybody's Night.
CISSE WOODWARD (Solo Pianoforte).
THE DORIAN VOYAL QUARTET.
THE WIRELESS ORCHESTRA.
 7.30. *Orchestra*
"The Gathering of the Clans" ... Fols (26)

- 7.40. *Vocal Quartet*
"Softly Fall the Shades" *Holton*
"My Garden" *Holton (2)*
Solo, "The Letter" *Gambogi (1)*
Duet, "Tears" *Berni*
Local News (22)
 7.50. *Woodward (Pianoforte) Recital*
Polonaise in F Sharp Minor Op. 12
Brilliant Variations Op. 12
Mazurka in B Major, Op. 33
Ballade in A Flat, Op. 47
Study in C Sharp Minor, Op. 10 *Chopin—Is 1*
Solo in A Minor, Op. 2 *1819*
W. 11
Sharp Minor, Op. 64
No. 2
Waltz in F Major *...*
 8.20. *Quartet*
"Two" (Lonsky)
"Oh, the Noble Duke of York" *Johnson (11)*
Solo, "Mary of Alencon" *arr. Wilson (1)*
Duet, "In Springtime" *Scouton (1)*
"The Kool Row" *arr. Dunhill (11)*
"O Can Ye Sew Cousin" *Bantock (11)*
 8.40. *Orchestra*
Overture, "Killisnochie" *Fols (26)*
 8.50. *Quartet*
"Nursery Rhymes" (Cyclo)
Walford Davies
Solo, "Sing Me a Song of a Lad That is" *Holton*
Duet, "A Night in Venice" *Lucanton*
 9.5. *Orchestra*
March, "London Scottish" *Holton*
March, "The Bonnie Blue Bonnets" *de Ville*
 9.15. *Quartet*
"Ay Waulon O" *arr. Robertson (3)*
"Johnny Cope" *arr. Sponting*
"The Auld House" *arr. Paterson (23)*
"Scots Who Has" *Bantock (12)*
Solo, "Ac Fond Kiss" *arr. Morshah*
Quartet, "O A the Airs the Wind Can Blow" *arr. Bell (25)*
 9.30-12.0.—*Programme S.B. from London.*

5SC GLASGOW. 420 M.

- 3.30-4.50.—*The Wireless Quartet, E. W. Gould*
(Bass), Afternoon Topics
 6.15-6.45.—**CHILDREN'S CORNER**: *The Radio Circle Choir, At Home Day for Children of All Ages*
 6.0-6.5.—*Weather Forecast for Farmers*
 6.40-6.55.—*Glasgow Radio Society Talk*
 7.0.—**WEATHER FORECAST and NEWS**
S.B. from London
Local News.
Comedy and Dance Night.
THE STATION ORCHESTRA
Conducted by ISAAC LUSOWSKY.
DANIEL SEN-MOUR
will sing the Choruses and Vocal Numbers.
 7.20. *A One-Act Play*
"MARJORIE MEETS HER FATE" *Melroia Watson*
"5SC'S" REPERTORY COMPANY
Produced by GEORGE ROSS.
Incidental Music by
THE WIRELESS QUARTET.
Orchestra
Dance Music.
 7.45. *Orchestra*
Dance Music.
 8.0.—*Request Items received during transmission.*
 9.30-12.0.—*Programme S.B. from London.*
 A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 163.

High-Power Station Programme.

5XX. 1600 M.

SUNDAY, January 11th.

- 3.0-5.0. *Programme S.B. from London.*
 5.0-5.30.—**CHILDREN'S CORNER** *S.B. from London.*
 5.0-5.45. *Programme S.B. from London.*

MONDAY, January 12th.

- 7.0-10.30.—*Programme S.B. from London.*

TUESDAY, January 13th.

- 7.0-7.30. *Programme S.B. from London.*

THE BAND OF H.M. ROYAL AIR FORCE.

(By permission of the Air Council.)
 Director of Music: Flight Lieut. J. A. L. ELLIS
KENNETH ELLIS (Bass)
CARL WELFORD and **MAUDE DIXON** (Piano Duo)
CHARLES WELFORD
(Devonshire District Entertainer)
The Band

- 7.30. *Overture, "The Lily of Killarney"* *Bel*
Dance Solo *Telch*
"Folk Dance" *arr. Russel*
"Shipmate of Mine" *arr. Sanderson (1)*
"Staggerhead John" *arr. Eric Smith (1)*
"La Belle Grenade" *(Improvisation)*
"The Band"
Serenade *arr. Sanderson (1)*
Maidy *arr. Sanderson (1)*
"Jan on the Revolving Staircase" *Jan S.*
The Band
Suite, "The Merchant of Venice" *Sullivan*
Bernardelle (Serenade); Introduction and
Boards; Valse; Fugue
"Women of England" ("Merrie England")
"The Admiral's Room" *arr. F. Brown (1)*
"La Coquette" (from 2nd Suite) *Arranged*
Paraphrase on Chopin's O Sharp Minor
Waltz
The Band.
Selection, Herbert Oliver's Songs *(8)*
"The Dancing Lesson"; "Down Your
hall Way"; "O Day Divine"; When
the Flag Goes By
Charles Welford
"Jan Finds a Hotel" *Jan Steere*
The Band
Paraphrase, "Die Lorelei" *Nevadha (1)*
Musica Proibita *arr. Sanderson (1)*
Folk Dance, No. 1 *Scharenberg*
The R.A.F. March.
 9.30.—**WEATHER FORECAST and NEWS**
S.B. from London.
Prof. RAIT, S.B. from Glasgow.
 10.0.—**THE SAVOY BANDS** *S.B. from London.*
 11.0.—*Close down.*

WEDNESDAY, January 14th.

- 7.0-10.30.—*Programme S.B. from London.*

THURSDAY, January 15th.

- 7.0-7.30.—*Programme S.B. from London.*

Light Programme

THE J. H. SQUIRE CELESTE OCTET
MAYER GORDON (Solo Violin).
FRANK READE (at the Piano)
Under the direction of
J. H. SQUIRE

"THE GEORGANS" CONCERT

(Directed by ROBERT CAMP)
ALICE WUNDERBY (Soprano).
GEORGE VINCENT (Conductor).
DOROTHY HOLDEN (Pianist).
FRANK NORDEN (Entertainer).
(Continued in col. 1, page 135)

THE CHILDREN'S CORNER. CONDUCTED BY THE AUNTS AND UNCLES.

A Master Fisherman: The Cormorant.

HELLO, children!

Did you know that there are birds that can be trained to catch fish for human beings? The cormorant is one of these, and here is an interesting talk about this curious creature.

Once upon a time, and not so many hundreds of years ago, there was an officer of the Royal Household who held the proud title of "Master of the Fishponds." Perhaps that sounds a strange occupation to you, but in those days it was quite an important one, for cormorants are the finest fishermen in the world, and they used to be trained to catch fish for the King and all his courtiers.

A Lightning Diver.

Have you ever seen a cormorant when you were at the seaside, and watched him as he stood motionless upon a rock, waiting for a fish to come his way? Did you see him suddenly make a lightning dive and return in triumph to his rock with one more victim stowed away in his pouch? The rapidity of his movements is almost incredible, and in a shallow river hardly one fish escapes his keen eyes, and once spotted, the fish's only chance of safety lies in hiding beneath some stone or root.

But, of course, you want to know how the birds are trained to catch fish for other people, and why they don't eat their captures, instead of meekly handing them over to their master. Well, the cormorants have to be taken from their nests when they are very young, and then they can easily be tamed and trained.

The nests are made of a mass of seaweed and are generally built on a steep cliff or rocky island. Nearly always you will find several nests together, as cormorants like to have their

friends nearby, so that they can discuss the day's fishing and show off their young ones.

The eggs, from four to six in number, are a bluish white when first laid, but soon become discoloured. The babies are hatched blind and covered with an inkly black skin, and, as you can imagine, are very ugly until their feathers begin to grow. They take two or three years to get into full dress, which is a deep black, glossed above with bronze and varied in the spring with patches of white on the cheeks and underparts.

The old cormorant is a handsome fellow and manages to look almost as big as a goose, though he is really much smaller.

When a youngster has been trained and is to be taken out for a day's work, a strap is fastened round his neck so that he can breathe easily, but cannot swallow his captures. Arrived at the water's edge, the bird is cast off. He dives immediately and darts with great speed along the bottom of the river, eagerly searching every hole or pool for his prey. Once sighted, it is only a matter of a few seconds before the bird rises to the surface with the fish in his beak, and he does not take much longer to dispose of it in the pouch of his throat. So it goes on until the cormorant's pouch is full. Then he returns to his keeper and hands over the spoil.

A Handsome Cousin.

To this day it is quite a common sight on the great rivers of China to see a quaint old Chinese fisherman paddling his blunt-nosed boat along, while round him sit half a dozen or more cormorants, ever on the look out for some unwary fish.

There is another kind of cormorant called the Shag, who is even more handsome than his cousin, although he is not so big. His plumage is much more glossy, and instead of white patches

in the spring, he sports a nodding plume. The cormorant has fourteen tail feathers, whereas the Shag has only twelve, but the almost makes up for the difference in the winter plumage.

All the members of the cormorant family have unusually formed feet, with four long webbed toes, and they are all terribly greedy. Sometimes, however, the state of the tide makes it impossible for them to fish, so they take a rest by sitting on some lumpy pebble with wings outstretched looking for all the world as if they were sunning themselves "to dry." But the "rest" does not last long. As soon as the tide turns, off they go again, anxiously searching for yet another meal.

FOR THE WINTER EVENINGS.

By Uncle Leonard, of Sheffield.

AN amusing entertainment for a party may be provided by preparing beforehand an art gallery.

Catalogues are also written out beforehand, and these the guests study before they go in to see the pictures. The titles are all such as are found in art catalogues, but the pictures are parodies of the titles.

Here are a few suggestions for titles, with the different objects that are put in place of the pictures. It is a case of guessing the titles.

- "The Water Carrier"—a pail.
- "Randel"—an old door knob.
- "A Study of Bees"—"B.B.B." written on a piece of paper.
- "Portrait of King George V."—a penny postage stamp.
- "Off the Cliff of Dover"—a piece of chalk.
- "The Charge of the Light Brigade"—a gas company's bill.
- "A Striking Subject"—a teaspoon.

THE PRINCESS WHO HAD NO FUNNY-BONE.

By LANGFORD REED.



The Lord Chamberlain went down, no longer with his legs kicking in the air.

ONCE upon a time there was a beautiful Princess, named Dolorosa, who had no funny-bone. She was a malicious old witch having cast a spell over her at birth—she had

no funny-bone. The cleverest doctors were unable to cure her evil affliction, so when she grew up, the King and Queen, her parents, advertised in the papers that they would give her hand in marriage to the man who could make her smile. So many young men tried that there was a queue outside the palace gates nearly a mile long.

They tickled her neck with long feathers, told her funny stories, wore their clothes back to front, stood on their heads and waggled their feet about, painted their noses red, and did other

comical things, but she only looked at her hand over and over.

Dolorosa was glad they had failed, for she loved young Ferdinand, the Lord Chamberlain's son, as he did her.

Ferdinand was a charming youth, but his father was a conceited little fat man, with enormous whiskers. He wore a gorgeous scarlet and yellow cloak, trimmed with ermine, and carried a gold wand, and when he strutted about the Court, seeing that everything was in order, he looked like a brilliant bird of plumage on a visit from some tropical clime.

Now it chanced that, next to his daughter and the Queen, the King loved bananas better than anything else in the world. One morning he heard a banana merchant shouting his wares outside the Palace and ordered the man to be brought before him.

"Hark ye, good fellow," said the King, amiably, "what are you asking for your bananas to-day?"

"Two pence each, guv'nor," replied the man, who was not used to speaking to kings, "or four for sixpence."

"Don't call me guv'nor!" exclaimed the King. "The correct form of address is 'Your Majesty.' Pick me out four nice ones and a brand-new sixpence from the Royal Mint is yours."

"Right, Your Majesty!" said the man. He departed with the Lord Chamberlain to draw his payment, while the King sat on his throne eating bananas and throwing the skins about.

Presently, the Lord Chamberlain returned to give the King an official receipt for the sixpence.

But on the top step he trod on a banana-skin!

Down he went, a perfect top-sy-turvy, and landed on his back. He lay there for a moment, and then he got up, and getting between the legs of the nearest footman, upset him against the next man. This man upset the next, and, one after the other, the whole twelve were swept off their feet and rolled down the steps of the throne to the bottom, right on top of the Lord Chamberlain, who had arrived there first.

You never saw such a sight; arms and legs all mixed up till it seemed impossible they could ever be sorted out, and underneath everything the fat little Lord Chamberlain, entangled in his robe and gasping for breath. Fortunately, apart from a few bruises, nobody was hurt.

The King and his courtiers laughed till their sides ached, and had the Queen been there, she would have laughed, too; but the annual winter sales were on and she was out shopping.

Princess Dolorosa had not laughed with the others, but, suddenly, a curious sensation made itself felt in the knob of her left elbow.

Slowly a twinkle came into her blue eyes and dimples into her peach-bloom cheeks.

Then she—SMILED.

The smile grew into a laugh, the laugh into a peal of merriment.

"Oh, daddy," she gasped, "it's the funniest thing I've ever done that again; it's the funniest thing I've ever done."

The spell was broken, but although the Lord Chamberlain was chiefly responsible, it was impossible to reward him with Dolorosa's hand, because he had a wife already. So he renounced all claims in favour of his son.

And the Princess, having once learnt to smile, was never sad again.

Cockney Children at Play.

Youthful Songs of London Town. By Edwin Pugh.

[I]N the near future I do believe that we shall most assuredly not only listen, but see, as we sit by the fireside through the long, cold, cheerless winter or loiter in our deck-chairs in the garden on sunny summer evenings. Then we shall not only see the moving panorama of the streets and courtyards in our own homes, but also hear its myriad voices, and especially the voices of children singing happily, merrily, as they play.

The other day I sat at my window, which overlooks a big open space at the junction of two broad thoroughfares, and watched a dozen or so assorted boys and girls performing the memorial ritual, with its age-old accompaniment of sing-song music, which forms such an essential part of their games.

Playing at Life and Love.

It is sometimes said that children nowadays are not what they used to be. But, then, they never were—if we are to believe what the older generations invariably say of the younger. But, anyway, the girls are just the same. The eternal feminine is still the eternal feminine, in baby frocks as in academicals. Almost from the cradle they are still playing at life and love, as if for practice.

Recalling the other day, I have only to close my eyes and ears to see and hear them at their ancient games of make-believe as I saw and heard them then.

A Melodious Chorus.

They are chanting one of those old refrains now. Their voices ring out in melodious chorus.

Ring-a-ring o' roses,
Pocketful of posies,
Hoople!—Hoople!
We all fall down!

Again and again they repeat their jingle. There comes a pause, and then—

Poor Jenny is a-weeping, a-weeping, a-weeping,
Poor Jenny is a-weeping,
On a bright summer's day
(Or the carpet she shall kneel)
While the grass grows in the field—
Stand up, stand up upon your feet,
(Choose the one you love so sweet,
(Choose—choose—choose twice—choose three times

The Song of the Goat.

There is another pause.

Now a little girl and littler boy stand demurely, with linked hands, in the middle of the ring of dancing children, circling around them and singing—

Now you're married I wish you joy,
I met a girl and then a boy,
Seven years after, son and daughter,
I met and cuddle and kiss together!
Kiss her once, kiss her twice, kiss her three times over

They embrace and kiss shyly. A cripple boy joins the throng. And again they whirl round.

They sing now a song of a dog, but if his face reflects his mind, it is the song of the goat—which is what the Greek word Tragedy means to the cripple boy.

There was a butcher and a dog,
And Bingo was his name—O!
Bingo!

A—Bingo was his name—O!
Kiss me quick and go!
Kiss me quick and go!
Tis a starry night, the moon shines bright—
Kiss me quick and go!

Yet another pause, and then—

Up and down this street of—
The windows are made of glass
Call at Number Forty Four—
(And a lass)

Her name is Mary Smith,
Catch her if you can!
After Tommy Robinson
Before he is a man
He buddles her and smooches her and sits her
on his knee

And says, "My dear, do you love me?"

I love you. Do you love me?

A—

"I shall be a barrister the working shall be."

There is also—

Wall-flowers, wall-flowers, growing up so high,
All your young ladies are all made to die—
Excepting Annie Clark, and she's the only one,
For she can hop and she can skip,
And she can turn the candlestick
(It is for shame!)
Turn your face to the wall again

Worth Preserving.

And then there are the Cockney lads who also have their charms, many of which are surely worth preserving by means of the radio, and as surely will be. There is less poetry, but more humour in their efforts, as, for instance, this—

The animals went into the Ark.

It was a very

Along of old Noah the Patriarch,

Hurrah, hurrah!

The animals went in two by two,

The lively frog and the kangaroo

They all went into the Ark,

For to get out of the rain.

Though there is, perhaps, something of a lyrical lilt in the following—

Master Jones is a very good man,
He tries to teach you all, he can
Read and write and 'rithmetic.
But don't forget to give you the stick
And when he does he makes you dance
Out of England into France,
Out of France into Spain
Over the hills and back again!

The Vague Fades.

There are, of course, many more in this line, but perhaps just two or three should be enough.

There is—

Such was the dirty old man,
Washed his face in the frying pan,
Combed his hair with the leg of a chair—
Sam, Sam, the dirty old man

And—

"Flimman, phlemaan, don't touch me,
I've got a wife and family."
"How many children have you got?"
"Five-and-twenty is my lot,
Is my lot, is my lot,
Five-and-twenty is my lot"

Just one more play-ryme, I remember, that we used to tease the girls with, dancing around them as we sang—

"Mother, may I go out to swim?"

"Yes, my dearest daughter,

But hang your clothes on a hickory limb,

And don't go near the water."

But—enough. My space is filled. The vision and the voices fade away. The children's hour is ended and the night is here.

Listeners in America have been invited to assist science during the eclipse of the sun which will take place on January 24th. They have been asked to note whether there are any signs of "fading" or "atmospherics" in the "shadow-path" of the eclipse. During an eclipse last year it was reported that the radio waves increased in power and then decreased again, the effects being somewhat similar to those of nightfall.

Those Radio Waves.

A Warning to Parents.

[I]HAD just made the gratifying discovery that my set would work when Bobby burst into the room.

After regarding my strange headgear in wide-eyed wonderment for a moment, he puckered his little brow and set to work.

Is it a new telephone, daddy?

Yes," I answered.

"But why do we want two telephones?"

I always try to answer Bobby's questions.

"So I told him that the telephone was a machine."

"This is a different sort of telephone," I began. "It works without wires."

"But you put some wires over the roof, daddy," he pointed out.

I stroked my chin. This was not going to be easy.

"What is Ether?"

"We'll come to those in a minute," I said.

"Now the old telephone has a wire stretching all the way from here to London. This hasn't a wire like that. A man in London talks to a wonderful machine, and this machine makes big waves in the ether—in the air. His voice travels along these waves till it comes to our house. The wires on the roof pick up his voice and carry it down to this little machine, and by putting these things on your ears, you can hear what he's saying. Now do you understand?"

The look he gave me was sufficient answer.

"Waves in the ether?" he asked in a puzzled voice. "What is ether, daddy?"

I put Bobby to pitch on the most awkward question.

"Ether, Bobby," I hastened to explain, "is nothing—that is—it's something in the air. Nobody knows exactly what it is. Don't think about that; think of big waves in the air."

More to Follow.

Like the waves at the seaside?" he asked. Bobby, glancing apprehensively out of the window. "Won't they come tumbling down?"

No, of course they won't! These waves are not made of water; they're not made of anything.

But how can you make waves out of nothing?" he wanted to know.

I was beginning to wonder myself. Why did I mention those wretched waves, anyway?

"Look here, Bobby," I said, "the waves are about the waves. Can you hear the waves?"

He had never listened before, and his astonishment and delight were good to watch. But time came all too soon—for Bobby—and we had to part for the night.

On his way to the door, he resolutely paused and faced me.

"I didn't hear any waves, daddy," he said.

"It's just like a gramophone."

"That's it, my lad," I was quick to agree.

"We'll call it the new gramophone."

But I am afraid I have not heard the last of those waves.

DEAMONIO BELL.

THE HOME SECRETARY has decided that the installation of wireless in our prisons cannot be allowed. This pandering to the feelings of prisoners seems to be carried too far now.

A WIRELESS station has been established at Nome, Alaska, and daily bulletins are prepared from the world news received from other countries. These bulletins are then retransmitted to schools in the district and read as part of the morning exercises.

Looking Back—in 1965!

A Listener's Diary of Forty Years Hence.

A WRITER in a London newspaper bewails the lot of the experimenter who is at present indistinguishable from the mere listener now that special receiving licences have been abolished.

It is, therefore, interesting to give an extract from a young man's diary written in the year 1925.

April 1st, 1925. I went to-day to see old H. Hiden. I was asked to write an introduction and I was, of course, interested in his set.

Paris by Television.

The set was certainly good. It had all the up-to-date improvements. The old man had the stereoscopic attachment, product of the genius of poor Claustrer, really, although, as a few of us know, Blatter Smith took all the credit and, incidentally, the money.

After old man Hiden had tinkered about, he left the set and came with me to the screen where I watched.

He gave me that look which has come down since the days of 1923 that sort of "pretty good, isn't it?" expression that a man inevitably assumes when he is showing off his latest set. I had no need to be hypercritical; save for a slight halation at the edge of the screen, I saw the "Ride of the Valkyrie" being performed in Paris about as clearly as if I'd been there myself.

I was particularly interested in the application of the primary colour process to television. and I launched into a discussion with my host.

A Glimpse at the Past.

You know," he said, "interesting as all this is, it's nothing compared with the old days, when the experimenter was somebody. Now, unless one is in the trade, one is indistinguishable from the mere buyer of—"

I could see that the old boy was becoming reminiscent, and I encouraged him to gaze further into the crystal of past experience.

People say it all began in America. He was saying, "but, really, who shall say where or how it began?" I remember, just after the great war, sitting in this very room and

hearing Dame Melba singing from a temporary station erected by the Marconi Company in Chelmsford which was 2400 metres... Ah! yes. I know that means little to you who have been brought up on 500 cycles. Well, have it your own way, about 1920 or so.

Then our Government closed the thing down, so I was told, but I went on listening, one got some pleasure out of Morse in those days. I don't suppose there were many stations doing high speed anti-note then, I never heard any those days that I can remember. Yes! just crashing out for der der der at twenty words a minute! Spark, too, spreading over an awful band of frequencies. Well, well! one didn't get

much. And before the war! Why, in 1910 or so with a bit of crystal and a pair of high resistance phones one was pleased enough to hear anything.

But when did Broadcasting start? "I said. "Oh, Broadcasting proper began with the British Broadcasting Company in 1922. I think Oh! no, there was a young man called Eckersley, who afterwards became Chief Engineer of the B.B.C. He had a station that used to send out once a week. Some people found him amusing. I found him tedious, always trying to be funny. Surprising sort of feller, too, never believed the amateurs were any good. Yes, he began it at Writtle half an hour a week; it used to be good quality, although, of course, they used carbon microphones.

"Then Came the B.B.C."

"Then came the B.B.C., you said."

"Yes, then came the B.B.C., with a great flourish of trumpets, till experimenters never said get the work ahead at all. We see, however, bodies, I can tell you, before all the others came bustling in and complained about our one flat. How could one do any work those days without a bit of oscillation? They used to get so ratty at the B.B.C. Lord! I used to sit and owl late all through those silly technical talks, but, there, they most of 'em got swelled heads one way or the other.

But, surely, sir, I said, how else would you have had Broadcasting, and we all know is doing, a tremendous lot towards making people happy."

"Ah! Democratic principles and all that sort of stuff they put in their books and to wriggle another ten lob out of us. Oh! yes, he went on, "all this mark about entertainment. The only part of Radio that's any good is listening to distant stuff, finding out new things, experimenting, my boy, that's what it's for. All these programmes! Who wants to see a Pageant of Empire at Ontario? Who wants to see and hear this Opera?"

I had read of some of the early difficulties, and asked him to tell me how they'd fixed up licensing and so on at the beginning.

"Licences! Licences!" he almost screamed. "Well, well! you're not to know, I suppose. I told you when one was somebody the Post Office recognized one and gave one a licence to experiment, and one did a lot of really useful work. Why, in 1922 I remember I got through to America on a 20 watt set! Yes, sir! It may seem laughable to you, but I did, and got a sneaking little paragraph in one of the papers. Pah! makes you sick! Then this B.B.C. comes along and stops all my work, and hey presto before you know where you are, there's one type of licence only for everybody—any "scratcher, present buyer, listener, or experimenter. 1923 was it, or 26! I forget anyway.

Early "Stunts."

Yes, I heard all those silly early "stunts" as they called 'em—Wembley and the nightingale singing, and heard them talking from aeroplanes. Oh! but they did think they were wonderful, so they wrote books, books I tell you. They're a bit better now, now that they've got to work in with other countries. But what's the good of listening to distant places, eh? They do it all for you. I remember getting America one of the first. Did I get any credit? No! But they tumbled to it weeks later and rebroadcast Pittsburg or somewhere, and to tell you the truth I got it twice as well. But how I talked about it, and that Chief Engineer fellow bustling in and saying it was all experimental, as if he was an experimenter."

The old man left the room to do some landing adjustments. I stayed to notice that a dear, silver-haired lady sat in a little alcove drinking in the ever-changing pictures.

A Wife's Trials.

As a result of my host's adjustment in the next room, the picture faded, leapt into the air, blurred again, while the sounds of Opera became the sounds of inferno. The old lady sighed, and said, "Always the same, he can't leave it alone. Ever since we've been married I've heard a lot about the beginning and ending of anything. It's like reading a book hurriedly, a phrase here, a situation there, the last dramatic words robbed of their drama by an ignorance of all that's gone before."

"Oh," I replied, "those are the necessary trials of being the wife of an experimenter."

"Perhaps," she smiled back at me. "Science is a wonderful thing but I think it is better not to be an experimenter. My husband, you know, thought of taking it up as a profession when we were both much younger—when we were engaged. He tried for a job with one of the companies, I think, but they told him his qualifications were not quite suitable. He has never quite got over that. I have told Phyllis that she would be better to marry someone without too great an interest in Wireless."



Announcer (for the umpteenth successive evening): "There will probably be more rain to-morrow. A depression."



The white "shadow" that meant a coming event

THE first electric lamp—the carbon filament kind—had a habit of "going black" in use. This happened because tiny particles of carbon were deposited on the walls of the bulb. But somebody noticed that the deposit was not quite uniform—a "shadow" was left on one side of the lamp. Investigations followed. It was discovered that an unsuspected stream of energy was flowing outwards to the walls of the bulb.

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Amplifier - £24

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Celebrated LOUD SPEAKERS

Leeds-Bradford Programme.

2LS 346 M.

Week Beginning Sunday, January 11th

SUNDAY, January 11th.

1.0-1.15. The Leeds and Bradford Choral Society.

MONDAY, January 12th, and SATURDAY, January 17th.

1.0-1.15. The Leeds and Bradford Choral Society.

TUESDAY, January 13th, and THURSDAY, January 15th.

1.0-1.15. The Leeds and Bradford Choral Society.

4.0-4.15. WOMEN'S HALF HOUR.

5.0-5.15. CHILDREN'S CORNER.

7.0-7.15. The Leeds and Bradford Choral Society.

WEDNESDAY, January 14th.

1.0-1.15. The Leeds and Bradford Choral Society.

2.30-4.30. The Leeds and Bradford Choral Society.

4.0-4.15. CHILDREN'S CORNER.

4.30-4.45. "On My Anvil," by the Leeds and Bradford Choral Society.

5.0-5.15. CHILDREN'S CORNER.

7.0-7.15. WEATHER FORECAST and NEWS.

8.0-8.15. G. A. ATKINSON S.B. from London.

Local News.

Popular Programme.

THE MORLEY BRIDGE STREET SCHOOL CHORUS.

THE BLA K HIVE MUSIC QUARTET.

CLIFFORD BRAMFITT (Entertainer).

7.0-7.15. "Onion," "Come to the Fair."

8.0-8.15. "The Shepherd's Dance."

8.15-8.30. "The Quartet."

8.30-8.45. "The Quartet."

8.45-9.0. "The Quartet."

9.0-9.15. "The Quartet."

9.15-9.30. "The Quartet."

9.30-9.45. "The Quartet."

9.45-10.0. "The Quartet."

10.0-10.15. "The Quartet."

10.15-10.30. "The Quartet."

10.30-10.45. "The Quartet."

10.45-11.0. "The Quartet."

11.0-11.15. "The Quartet."

11.15-11.30. "The Quartet."

11.30-11.45. "The Quartet."

11.45-12.0. "The Quartet."

12.0-12.15. "The Quartet."

12.15-12.30. "The Quartet."

12.30-12.45. "The Quartet."

12.45-1.0. "The Quartet."

1.0-1.15. "The Quartet."

Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, January 11th.

SUNDAY, January 11th

1.0-1.15. The Liverpool Choral Society.

MONDAY, January 12th.

1.0-1.15. The Liverpool Choral Society.

TUESDAY, January 13th, and THURSDAY, January 15th.

1.0-1.15. The Liverpool Choral Society.

4.0-4.15. WOMEN'S HALF HOUR.

5.0-5.15. CHILDREN'S CORNER.

7.0-7.15. The Liverpool Choral Society.

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2.30-4.30. The Liverpool Choral Society.

4.0-4.15. CHILDREN'S CORNER.

4.30-4.45. "On My Anvil," by the Liverpool Choral Society.

5.0-5.15. CHILDREN'S CORNER.

7.0-7.15. WEATHER FORECAST and NEWS.

8.0-8.15. G. A. ATKINSON S.B. from London.

Local News.

Popular Programme.

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11.30-11.45. "The Quartet."

11.45-12.0. "The Quartet."

12.0-12.15. "The Quartet."

12.15-12.30. "The Quartet."

12.30-12.45. "The Quartet."

12.45-1.0. "The Quartet."

1.0-1.15. "The Quartet."

Nottingham Programme.

5NG 322 M.

Week Beginning Sunday, January 11th.

SUNDAY, January 11th

1.0-1.15. The Nottingham Choral Society.

MONDAY, January 12th.

1.0-1.15. The Nottingham Choral Society.

TUESDAY, January 13th, and THURSDAY, January 15th.

1.0-1.15. The Nottingham Choral Society.

1.0-1.15. The Nottingham Choral Society.

4.0-4.15. WOMEN'S HALF HOUR.

5.0-5.15. CHILDREN'S CORNER.

7.0-7.15. The Nottingham Choral Society.

WEDNESDAY, January 14th.

1.0-1.15. The Nottingham Choral Society.

2.30-4.30. The Nottingham Choral Society.

4.0-4.15. CHILDREN'S CORNER.

4.30-4.45. "On My Anvil," by the Nottingham Choral Society.

5.0-5.15. CHILDREN'S CORNER.

7.0-7.15. WEATHER FORECAST and NEWS.

8.0-8.15. G. A. ATKINSON S.B. from London.

Local News.

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11.45-12.0. "The Quartet."

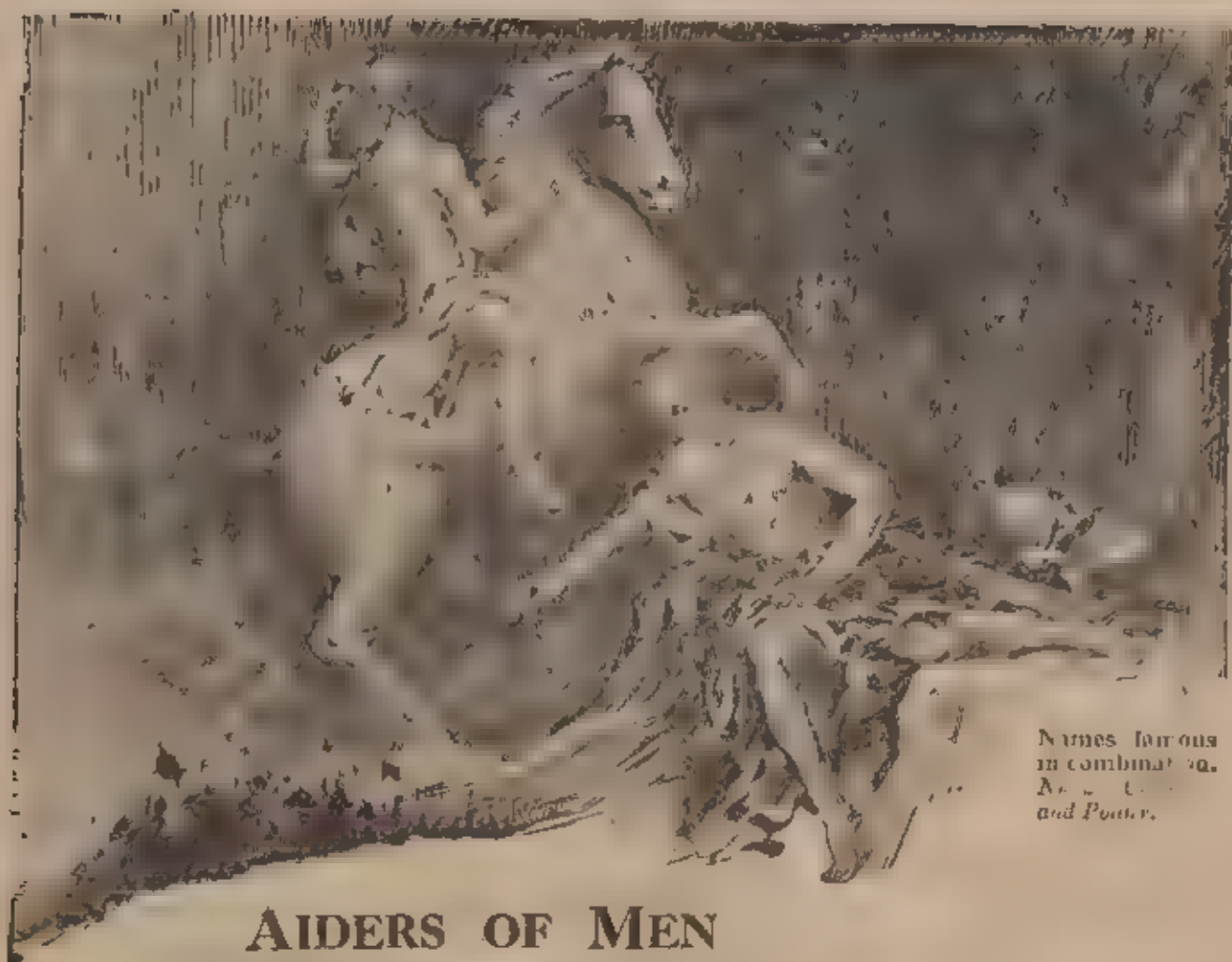
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12.30-12.45. "The Quartet."

12.45-1.0. "The Quartet."

1.0-1.15. "The Quartet."



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For 4-volt Accumulators.			
2. 2. 2.	2. 2. 2.	2. 2. 2.	2. 2. 2.
For 6-volt Accumulators.			
3. 3. 3.	3. 3. 3.	3. 3. 3.	3. 3. 3.
For 8-volt Accumulators.			
4. 4. 4.	4. 4. 4.	4. 4. 4.	4. 4. 4.
For 10-volt Accumulators.			
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For 12-volt Accumulators.			
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For 15-volt Accumulators.			
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Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, January 11th.

SUNDAY, January 11th.

7.0-8.30. } Programmes S.B. from London.
8.40-10.15. }MONDAY, January 12th, to WEDNESDAY,
January 14th9.40-10.15. } Programme S.B. from London.
10.15-10.45. }

5.0-5.30. WOMEN'S TALKS

5.30-6.0. CHILDREN'S CORNER

7.0 onwards. Programmes S.B. from London

THURSDAY, January 15th, and SATURDAY,
January 17th.4.0-5.0. — Albert Fullbrook and his Trio, relayed
from the Royal Hall

6.45-7.0. WOMEN'S TALKS

7.0-7.30. CHILDREN'S CORNER

7.0 onwards. — Programmes S.B. from London

FRIDAY, January 16th

9.40-10.15. } Programme S.B. from London.
10.15-10.45. }

5.0-5.30. WOMEN'S TALKS

5.30-6.0. CHILDREN'S CORNER

6.45-7.0. WEATHER FORECAST and NEWS
S.B. from London

7.0-7.30. A. ATKINSON. S.B. from London

7.30-8.0. News

Chamber Music Evening.

THE BIRMINGHAM STRING

QUARTET

FEDERAL BUILDING, 1st Floor

FREDERICK MOUNTNEY (2nd

Violin)

R. M. MITCHELLS, Viola

J. W. W. S. V. Cello

H. N. S. P. Double Bass

A. C. C. P. Piano

7.30. The Quartet

Quartet in D minor, Op. 48, No. 14, Beethoven

8.0. The Quartet

Trio, "Frederick" by "CASSIUS"

William Lennox

Sam Weber & Valentino "The Dicks"

8.30. The Quartet

Indo-European "The Dicks"

8.40. The Quartet

Warkford Square at Dotheboys Hall

Nicholas Nickleby "The Dicks"

8.40. The Quartet

Adante Cantabile "Quartet in D"

Oriental Suite, Op. 10, No. 1, Tchaikovsky

Study on the Shostakovich, Op. 10, No. 1, Shostakovich

9.0. Dr. SAMUEL WEEKES: "My Recol-

lections of Plymouth in the Late Forties."

9.30. The Quartet

The Quartet

10.0. The Quartet

10.30. The Quartet

10.40. The Quartet

10.50. The Quartet

11.0. The Quartet

11.10. The Quartet

11.20. The Quartet

11.30. The Quartet

Comprehensive Range



Loud Speaker Power Type Valve

Here are Master Valves for perfect long distance and pure tone reception. You will find in these three groups a range of Master Valves that will produce the finest wireless reception from your set. Each type of valve is the best that modern research can produce. Make your own choice.

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For 4-volt batteries.

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Specially recommended for reflex and dual circuits

Leaflet M.B. gives full information.

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Filament Current — 0.7 amp.
Max. plate voltage — 100 volts
Plate resistance — 25,000 ohms.

*Type B3 — 2/- each

Filament Voltage — 6.3 volts
Filament Current — 0.7 amp.
Max. plate voltage — 100 volts
Plate resistance — 25,000 ohms.

*Type B5 — 2/- each

Filament Voltage — 6.3 volts
Filament Current — 0.7 amp.
Max. plate voltage — 100 volts
Plate resistance — 25,000 ohms.

POWER AMPLIFYING VALVES:

Type B4. — 15/- each

Filament Voltage — 6.3 volts
Filament Current — 0.7 amp.
Max. plate voltage — 100 volts
Plate resistance — 25,000 ohms.

*Type B6 — 35/- each

Filament Voltage — 6.3 volts
Filament Current — 0.7 amp.
Max. plate voltage — 100 volts
Plate resistance — 25,000 ohms.

*Type B7 — 37/6 each

Filament Voltage — 6.3 volts
Filament Current — 0.7 amp.
Max. plate voltage — 100 volts
Plate resistance — 25,000 ohms.

*Package with Dry Cells



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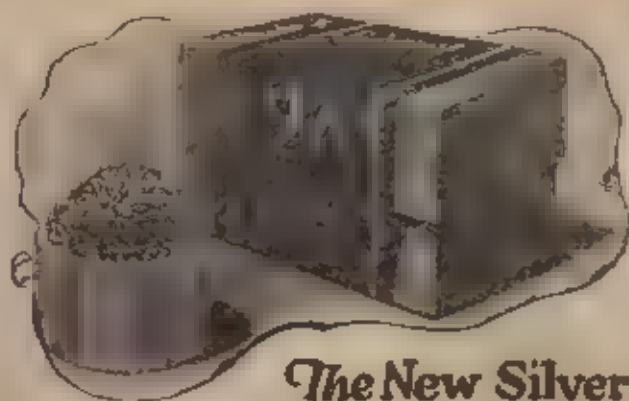
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Stoke-on-Trent Programme.

6ST 304 M.

Week Beginning Sunday, January 11th.

SUNDAY, January 11th.

3.15. Programme S.H. from London.

MONDAY, January 12th. to THURSDAY,
January 15th, and SATURDAY, January 17th

5.30-4.30. The Wireless Cinema On

4.30-3.30. The Wireless Cinema On

3.30-2.30. The Wireless Cinema On

2.30-1.30. The Wireless Cinema On

1.30-12.30. The Wireless Cinema On

12.30-11.30. The Wireless Cinema On

11.30-10.30. The Wireless Cinema On

10.30-9.30. The Wireless Cinema On

9.30-8.30. The Wireless Cinema On

8.30-7.30. The Wireless Cinema On

7.30-6.30. The Wireless Cinema On

6.30-5.30. The Wireless Cinema On

5.30-4.30. The Wireless Cinema On

4.30-3.30. The Wireless Cinema On

3.30-2.30. The Wireless Cinema On

2.30-1.30. The Wireless Cinema On

1.30-12.30. The Wireless Cinema On

12.30-11.30. The Wireless Cinema On

11.30-10.30. The Wireless Cinema On

10.30-9.30. The Wireless Cinema On

9.30-8.30. The Wireless Cinema On

8.30-7.30. The Wireless Cinema On

7.30-6.30. The Wireless Cinema On

6.30-5.30. The Wireless Cinema On

5.30-4.30. The Wireless Cinema On

4.30-3.30. The Wireless Cinema On

3.30-2.30. The Wireless Cinema On

2.30-1.30. The Wireless Cinema On

1.30-12.30. The Wireless Cinema On

12.30-11.30. The Wireless Cinema On

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8.30-7.30. The Wireless Cinema On

7.30-6.30. The Wireless Cinema On

6.30-5.30. The Wireless Cinema On

5.30-4.30. The Wireless Cinema On

4.30-3.30. The Wireless Cinema On

3.30-2.30. The Wireless Cinema On

2.30-1.30. The Wireless Cinema On

1.30-12.30. The Wireless Cinema On

IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

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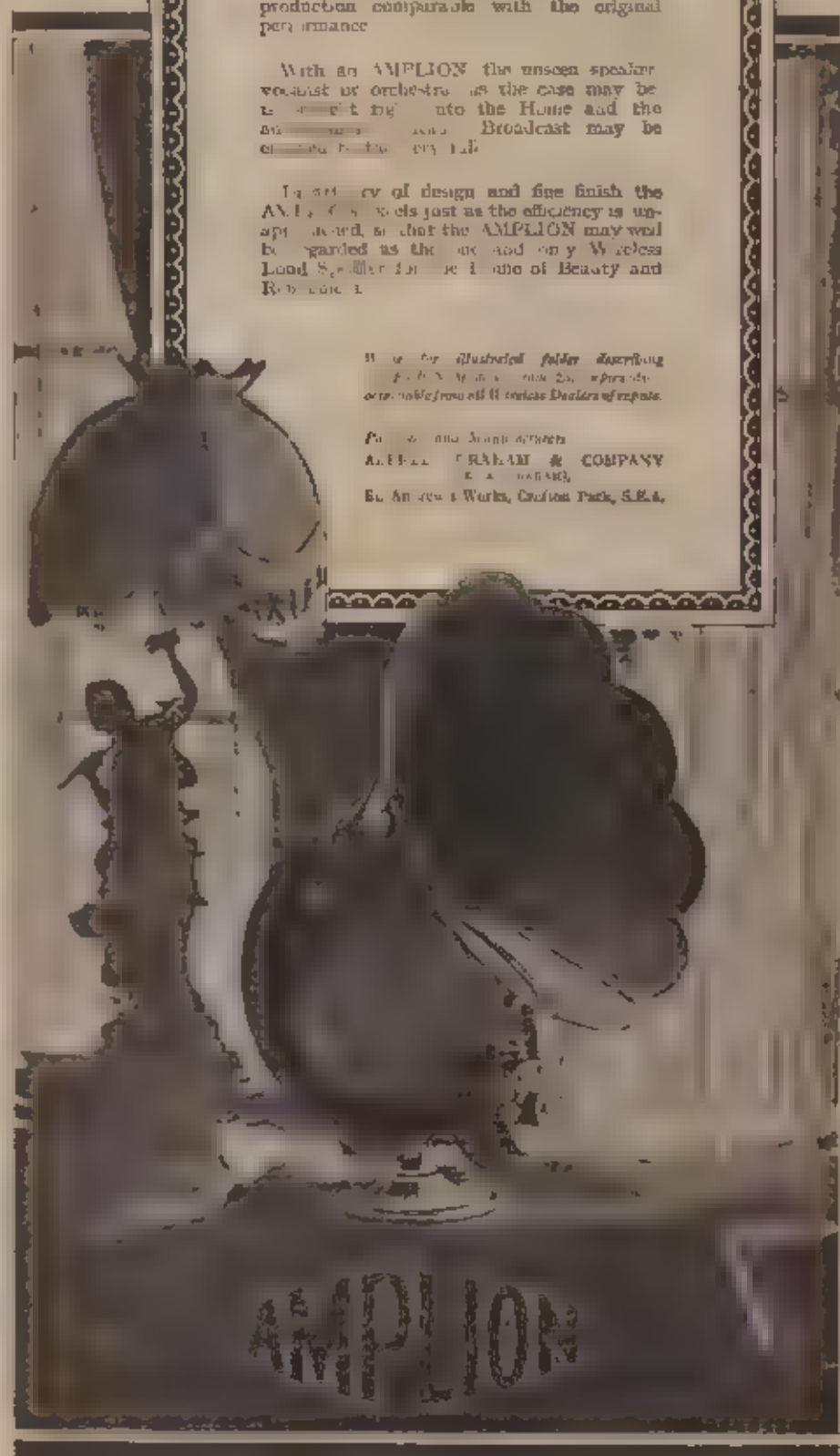
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With an AMPLION the unseen speaker vocalist or orchestra as the case may be is brought right into the Home and the Broadcast may be enjoyed in every room.

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Edinburgh Works, Croydon Park, S.E.4.



Swansea Programme.

SSX 485 M.

Week Beginning Sunday, January 11th

SUNDAY, January 11th.

Programme S.B. from Cardiff

MONDAY, January 12th.

The Castle Cinema (Direct)

TUESDAY, January 13th

The Castle Cinema

WEDNESDAY, January 14th

The Castle Cinema

THURSDAY, January 15th and SATURDAY,

January 17th

The Castle Cinema

FRIDAY, January 16th.

The Castle Cinema

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use should be light in weight,
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Headphone is probably
the lightest in the world
(including cords it weighs
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pair these Featherweights
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money.

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Illustr. Ad. 2907



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It is the loudspeaker *de luxe*, and claims
to have a more sensitive adjustment
than any instrument you have heard.

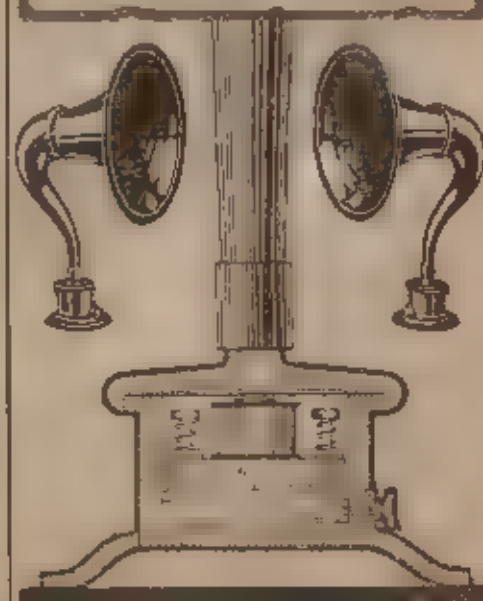
The unique system of altering
the air gap by the sliding of
one prism on another is the
secret of the fine tone and
perfect adjustment that can
be regulated to a millionth
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sudden jump when the sen-
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It will handle any amount
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High-Power Station Programme.

(Continued from page 1)

HARRY BLARNE (Baritone)
ROBERT CARR (Bass)

- 7.50. Overture Dramatique, "Hamlet" . . . Bach
Valse de Concert, "Age d'Amour" . . . Goldschmidt
- 8.45. Half an Hour with "The George" . . .
The Odeon
- 9.15. Selection of Irish Airs Mahler
Fox-trot Melody, "I Love You," (Played
first as written then in the key of
Wallace Balle Verdi and George
Puccini)
- 9.45. "The George" with "The George" . . .
The Odeon
- 10.15. Celeste Solo, "Wagging of the Flowers" . .
Von Hoon
- Solo Celeste, Frank Reade
- Three African Dances Ring
- 10.30. WEATHER FORECAST and NEWS
S.B. from London
- 10.45. THE SAVOY BANDS, relayed from
the Savoy Hotel London.
- 11.1. MIDNIGHT POLLIES CABA-
RETT S.B. from London

FRIDAY, January 16th.

10.10.30. Programme S.B. from London.

SATURDAY, January 17th.

10.10.30. Programme S.B. from London.
10.10.30. Programme S.B. from Birmingham.
10.10.12.6. Programme S.B. from London.

Edinburgh Programme.

(Continued from page 123)

- 8.55. Mary McKinnon
"Romance" from Second Violin Con-
certo Wieniawski
- 9.10. "Chanson du Bour" Karbalka
Soprano Solo
- 9.20. Joan Watson
Scottish Songs
"Within a Mile of Edinburgh Town"
"The Blue Bell of Scotland"
"Hush-a-ba Bishie"
"Gunga's Thro' the Rye"
- 9.20. Jessie Woodward
Jocelyn Fair Novel
"Gollywog & Cuckoo" Debussy
Study in E Sharp Major Arensky
- 9.30. 10.9.—Programme S.B. from London
- 10.10 (approx.). Frank Brady
"When I Was Young" (Pat-stall) Verdi
"Bois Equis" Lully (1)
"Vivande Les" M. J. Sharp
- 10.20. Mary McKinnon
Soprano Solo German
"Lullaby" (Valse) Mursch
- 10.30. Close down

SATURDAY, January 17th.

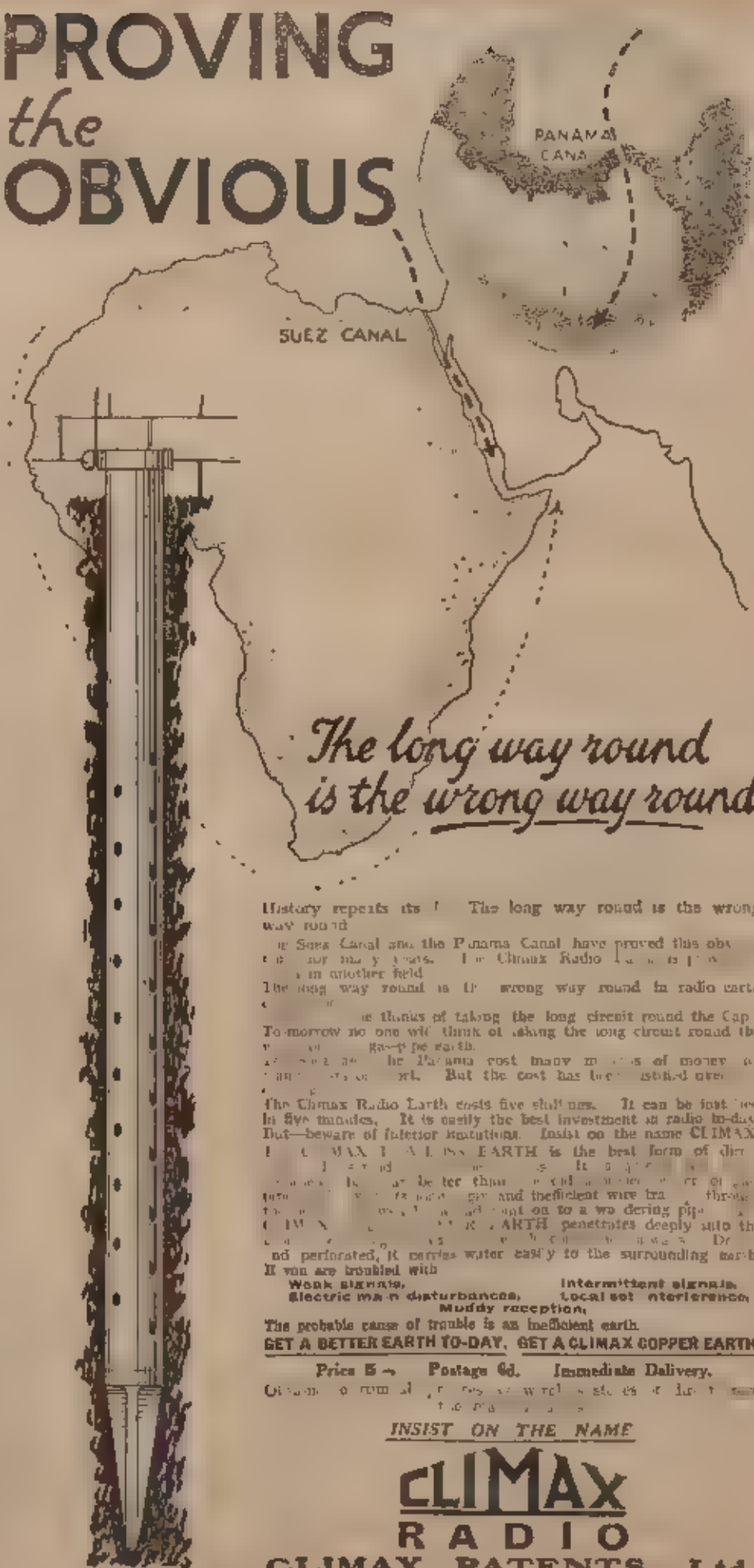
3.0-4.0.—The Station Programme
5.0-6.0.—CHILDREN'S CORNER
7.0-12.0.—Programme S.B. from London

Nottingham Programme.

(Continued from page 12)

- 9.10. "Sam Weller's Valentines" (Pickwick)
"The Shooting Party" Papera
- 9.30-10.0. Programme S.B. from London.
Baritone Solo
"Arise, O Sun" Maude Crooke Day
"The Wolf" Shield (25)
"I Know a Bank" Martin Shaw
"England Mine" Teresa del Borgo
- 10.10. Entertainers at the Piano.
The Choir
- 10.20. "Yo Banks and Bows" Scotch Air (27)
"The Clouds of Power" Sterens (25)
"Good-night, Beloved" Pensult (25)
- 10.30.—Close down
- SATURDAY, January 17th.
3.15-4.15.—The Ben & Cinema Orchestra
5.0-6.0.—CHILDREN'S CORNER
7.0-12.0.—Programme S.B. from London.

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*The long way round
is the wrong way round*

History repeats itself. The long way round is the wrong way round.

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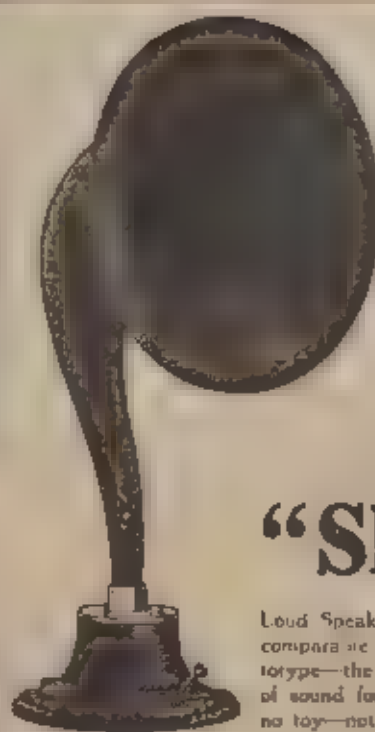
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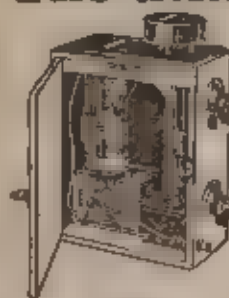
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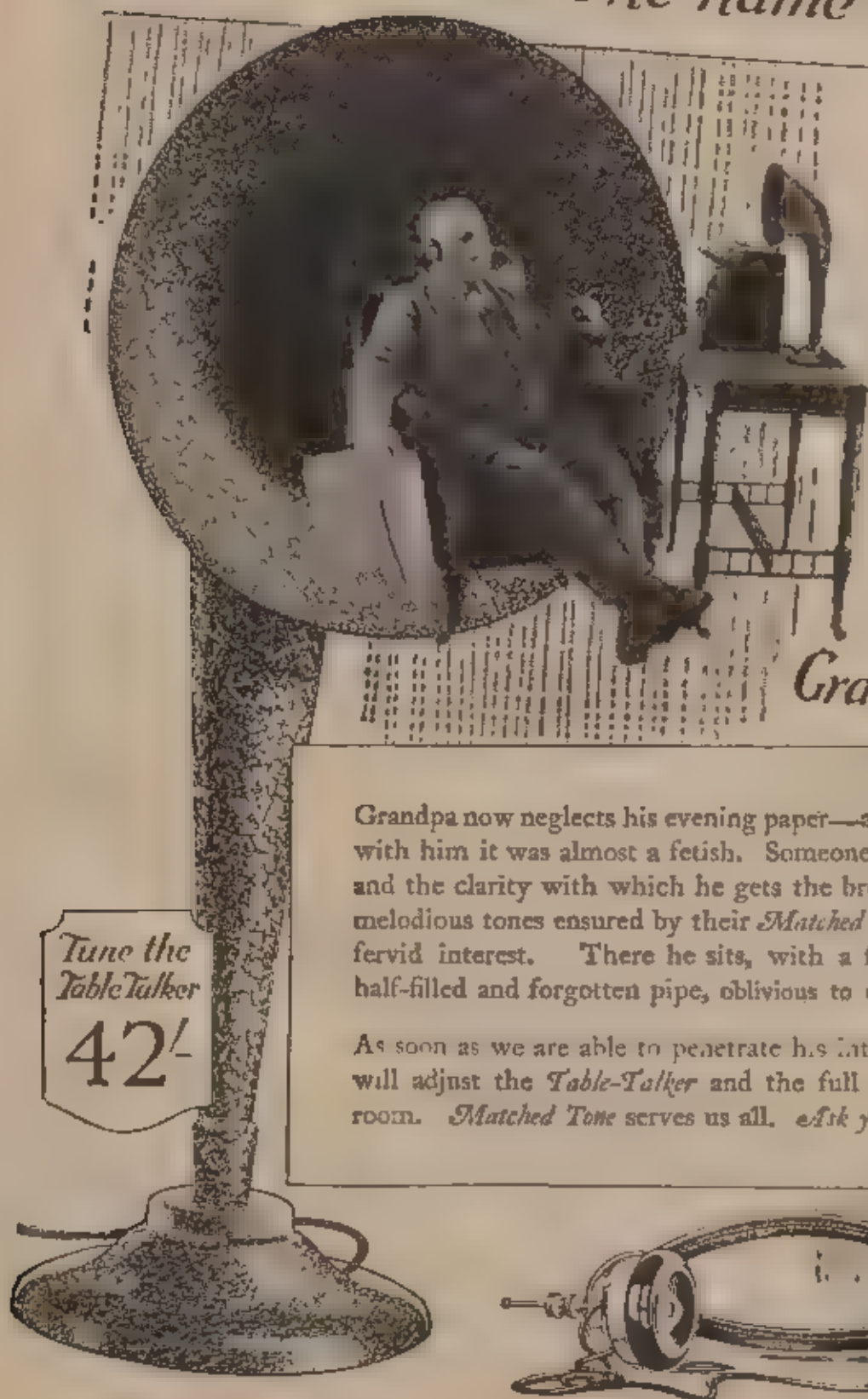
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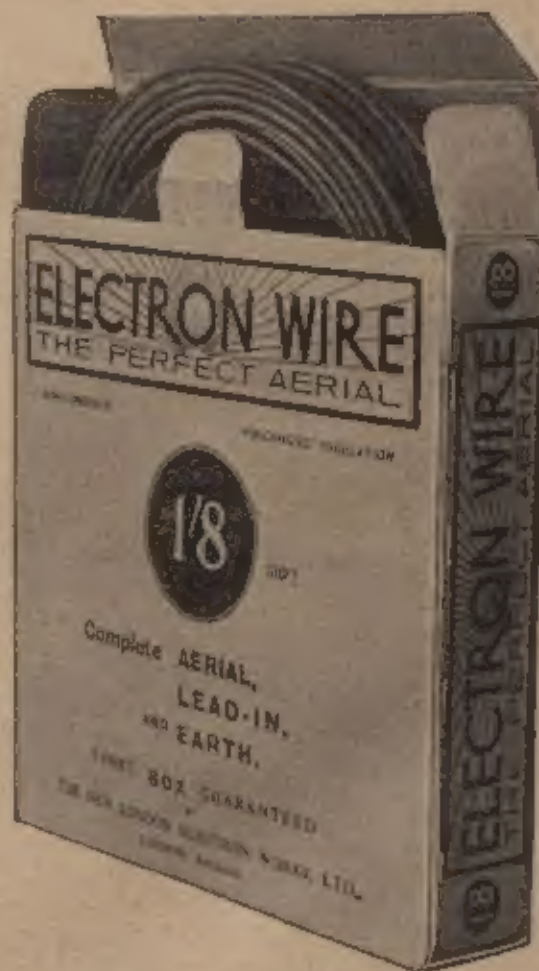
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